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## "GOYESCAS" IN WORLD PREMIERE; A FAIR SUCCESS

Opera of Granados Given an Admirable Production by Metropolitan Company—Spanish Atmosphere Well Established, but Tenuous Plot and Undramatic Development of the Score Prevent Accomplishment of Any Large Musical Purpose—Anna Fitzu, American Soprano, Makes Début with Generally Satisfactory Results—The Chorus Principal Factor in the Proceedings

FOR the first time since the birth of the "Girl of the Golden West" and "Königskinder" American music-lovers found themselves invited to pass initial judgment on the operatic handiwork of a foreigner in his presence when on Friday evening of last week the one-act "Goyescas," by the Spanish Enrique Granados, received at the Metropolitan Opera House its first representation on any stage. To the fortunes of war must be accredited this privilege, for the original intention had been to disclose the work at the Paris Opéra, where it was to shed an early radiance over Jacques Rouché's first managerial efforts. Americans were to behold it some time later through the medium of the Boston Opera Company. But the opening of the conflict put an abrupt check in France to considerations of art and temporarily, at least, killed the Boston Opera Company. However, there remained the Metropolitan, and it proffered its services at a seasonable hour. The offer met with due acceptance, and composer and librettist hied themselves to America to supervise and inspire where inspiration and supervision were needed, to diffuse glamor of a sort over the event and, incidentally, to gather unto themselves the laurels that might be had on such a baptismal occasion.

Apart from its nature as a world première, last week's performance had other points of significance. It marked the first American production of an opera in the Spanish language, if statistics do not err, and also the acquisition by the Metropolitan of a new American soprano, of whom great things had been prophesied. The audience was vast and it manifested much interest over the unusual doings of the night. But its size could not altogether be ascribed to curiosity touching the second novelty of the season, for "Goyescas" was consorted with "Pagliacci" and the resplendence of Caruso. However, those who came for this particular ceremony would not necessarily disdain the incidental opportunity of seeing something new.

Thus far every attempt at the Metropolitan to sever the bonds of the double bill has failed. Sometimes the measure of failure has been greater, sometimes less, but nothing has ever supplanted "Cavalleria" or "Pagliacci" in the strength of their mutual relationship. Will "Goyescas"—which, by the way, plays only an hour and ten minutes—achieve the miracle? We do not feel certain. But, after all, it was not to utilize it primarily as a counterweight to Mascagni or Leoncavallo that Mr. Gatti undertook to exploit "Goyescas." Are, then, its success and longevity assured from other standpoints? Of that we



—Photo © by Ira L. Hill.

### MME. JULIA CULP

Celebrated Dutch Lieder Singer, Who Is Now Making Her Third Tour of This Country. Her Name Has Become Indelibly Associated in the Minds of Discriminating Concert-Goers with the Highest Exemplification of Lieder Singing. (See Page 13)

are scarcely more sanguine. The little work possesses some decided merits and appealing beauties, but it has also a number of egregious flaws, dangerously liable to overbalance these excellences—mistakes of elementary craftsmanship likely enough in a first opera ("Goyescas" being its composer's maiden attempt; his "Maria del Carmen" was a zarzuela, a comic opera), but not extenuated in popular opinion for that reason.

The Metropolitan has done much to give the work an auspicious start. Two of its finest singers are entrusted with the male rôles of the piece; Mr.

Bavagnoli conducts it conscientiously; the magnificent chorus has been drilled to perfection in the onerous duties it bears, and the three scenes of the opera must be rated as among the most superb settings ever mounted on the stage of this house. And yet "Goyescas" refuses to inspire confidence.

#### Attitude of the Audience

Succeeding performances will disclose to what extent last week's audience was moved by considerations of courtesy or

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## MAKING MUSICAL ART OF AMERICA KNOWN IN RUSSIA

Establishment of an Artistic Reciprocity Between the Two Countries the Successfully Fulfilled Object of the Russian Musical Society of New York—American Works on Programs Given by Glière in Kiev and Elsewhere in Russia

A BETTER understanding in Russia of America's musical ideals and in America of Russia's achievements in the art is the object of the Russian Musical Society of New York, and that object has already been carried out in a measure highly encouraging.

The society met last Sunday evening at the home of its secretary, Constance Purdy, 400 Riverside Drive. A little more than three years ago two Russians and two Americans met at this same address and decided that it was high time that some effort should be made to bring about a better art understanding between Russia and America, and this society, thus modestly started, has in these three years more than fulfilled its purpose. Meetings have been held where some of the best of Russian music has been heard. For the persistence of the original idea, which is to forward a real reciprocity between musical Russia and musical America, and for the development of this idea into a better understanding of the broader relationships between the two countries, credit must be given to the practical ideas and to the devotion of Constance Purdy, ably seconded by Mrs. Schupp, who is better known as the mother of Lada, the dancer, and to Alexis Rienzi and Ivan Narodny.

During its brief existence the society has, as indicated, accomplished much. Compositions of MacDowell, Arthur Farwell, Henry F. Gilbert and Stillman-Kelley have been sent to Russia and some of them have appeared on the programs given by Glière at Kiev and elsewhere in Russia. Many opportunities have been given in New York to hear the songs of greater and little Russia, of Armenia and of Lithuania. By the summoning to war of Major-General Prince Mesrop Nevton the society has recently suffered the loss of one of its most ardent supporters. Through his influence the Armenian Orchestra and the Armenian Choral Union were heard in New York, and on one occasion a group of Persians played their native instruments.

The aims of the society have been gradually broadening and the scope was outlined at this last meeting in an address given by Leo Pasvolosky, editor of the new *Russian Review*, the first issue of which appears this week. Mr. Pasvolosky pleaded for a better knowledge of Russia and suggested that one of the best means to bring this about would be the permanent establishment of an interchange of college professors, according to the system which we already have with France and Germany. Maximilian Groten addressed the meeting, and Isabel Hapgood, president of the society, who is widely known as a translator of the music and service of the Russian church, talked in a most enlightening manner about the change of attitude in America toward Russian literature and music.

Among those in attendance at the meeting were Mrs. Schupp and Lada, Miss Hapgood, Miss Daniels, head of the Union Settlement Music School; Baroness von Siedlitz, Ivan Narodny, Leo Pasvolosky, Count S. J. Sulenburg, Mr. Bronikovsky, Mr. Groten, Alexis Rienzi, Mr. Kreiner, Charles J. Falco, F. L. Leisenring, W. H. Humiston and Mr. Urbanitsky.



## "GOYESCAS" IN WORLD PREMIERE; A FAIR SUCCESS

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actual enthusiasm to its display of warmth. For the applause, though to a certain extent obviously organized, rang heartily enough and was even mingled with some joyful shouts whenever the composer put in an appearance. The Spanish colony, liberally represented, applauded patriotically. Some of the most heated cheering did, it is true, proceed from those localities where the claqué is known to congregate, but the unpremeditated demonstrations must still have sufficed to tickle the pride of Granados. Nothing more touchingly polite can be imagined than a New York audience face to face with a composer. Mr. Granados was brought into view several times by the singers after the first scene and encountered a volley of plaudits. Soon Mr. Periquet shared in the honors. The applause after the brief intermezzo before the next scene easily induced Mr. Granados to show himself again. Following the second curtain the beaming authors reappeared with the singers some six or more times. And at the end they came singly, together, accompanied by the artists, the conductor, the stage manager and other dignitaries. Monstrous wreaths were conferred on both, and in addition Mr. Granados carried off a silver garland on red velvet. He enjoyed his honors very decidedly; so did the courtly librettist. These greetings naturally overshadowed the welcome accorded the interpreters of the work. Nevertheless, that, too, was cordial.

Corridor and lobby comment on the opera reflected little beyond a very qualified approval at best. Musical or interpretative details obtained measurable praise, but the feeling in regard to the future of the opera was not altogether that of assurance.

### The Stage Pictures

The stage pictures offered in the three scenes of "Goyescas," as already stated, must unreservedly be numbered among the most striking and beautiful ever shown at the Metropolitan. To determine which stands pre-eminent would be troublesome—the "Campo de la Florida," with its huge, shade-giving plane trees, its distant and gleaming silhouette of the San Antonio Church, its throng of



Scene I: "Pepa" (Miss Perini) and "Paquiro" (Mr. de Luca), at the Right, Taunt "Fernando" (Mr. Martinelli) and "Rosario" (Miss Fitziu)

brilliantly dressed *majas* and *majos* (one might think the population of Madrid recruited almost entirely from the demi-monde), gossiping, merry-making, tossing the ridiculous straw-stuffed effigy (*el pelele*); the semi-reputable inn, become a poem in the blue moonlight; or the gorgeous marble villa of *Rosario*, with its well-ordered garden and its background of somber trees outlined against a deep-purple sky. Nowhere in the world could Granados well hope to see his opera framed in more sumptuous style. And the costuming fittingly matched the scenic trappings. Spain dressed itself gorgeously a hundred years ago.

"Goyescas" resembles "Boris" and this year's other novelty, "Prince Igor," in offering its chorus opportunities for distinction greater than those conferred on

the principals. Of these chances the Metropolitan choristers availed themselves at every turn. They sang with remarkable lustiness and fire and acted—individually and collectively—in spontaneous style and with well-contrived freedom of effect. To the life and character of the ball scene, *Rosina Galli* (as much at home in Spanish dances as in Tartar or Muscovite evolutions), and *Giuseppe Bonfiglio* contributed much with their spirited fandango.

So far as the reviewer is able to judge of the matter, the chorus, as well as *Mmes. Fitziu* and *Perini* and *Messrs. Martinelli* and *De Luca*, coped successfully with the Spanish tongue. It may be doubted, though, whether but for some final consonantal sounds and an occasional guttural "ch"—German fashion—

most of the audience could easily distinguish the text from Italian.

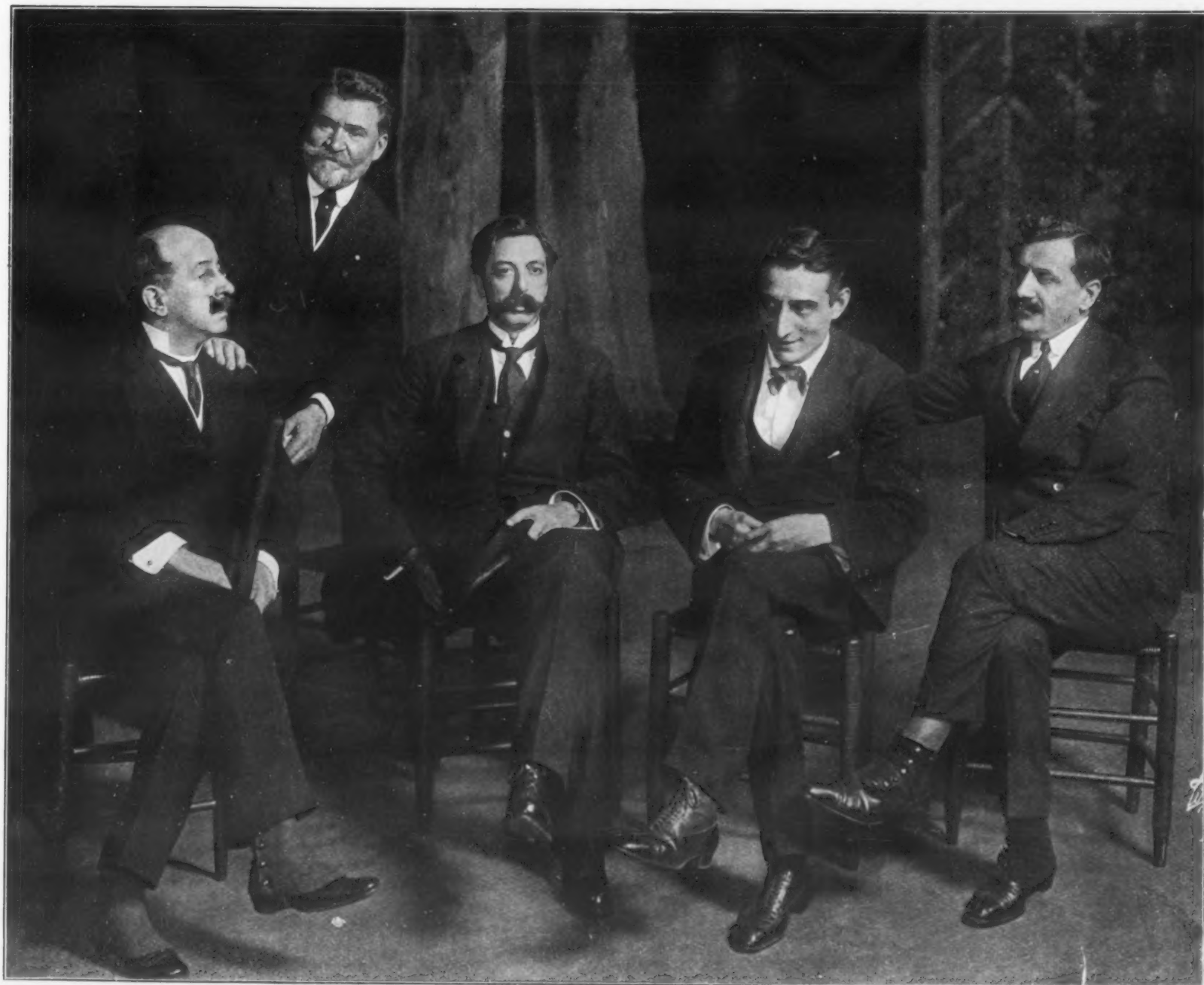
Except in the last scene of the opera, the individual characters are little but figure heads. *Miss Perini*, the *Pepa*, and *Mr. de Luca*, as *Paquiro*, had, therefore, substantially nothing to do. The former looked handsome but sang unsteadily and with poor tonal quality. But the work of the noted baritone charmed by its vocal art and beauty and general resourcefulness, so that, despite its brevity, the rôle of the toreador stood out in remarkable sharpness of relief. *Mr. Martinelli* exhausted the possibilities—they are not large—of *Captain Fernando*, and he sang the music magnificently, especially in the love scene.

### Miss Fitziu's Début

*Miss Fitziu*, who made her Metropolitan debut as *Rosario*, was well received. Some notion of her capabilities has been acquired at several concert appearances in New York—chiefly at the Biltmore morning entertainments. The young woman's showing inspired conflicting emotions last week by an uneven exhibition of talents. She has a voice of pleasing timbre, if no great warmth or color, and can handle it competently when the spirit so moves her. That was not consistently the case last week, and while many of her upper tones satisfied by their clarity, body and resonance, she evinced a disposition to produce the lower ones in a manner resulting in those white, tremulous, infantile sounds cultivated by *Mme. Tetrassini*. *Miss Fitziu* cannot sufficiently be warned against these pernicious practices, which if suffered to progress unchecked lead to vocal perdition. That she can avoid them she proved by occasionally emitting these same tones in the normal manner.

As an actress, *Miss Fitziu* manifested little imagination or histrionic resource. *Rosario* is described as "a high-born lady," and though she is occasionally pleased to masquerade in the garb of those beneath her station, the note of personal distinction should not be as lacking as it is in *Miss Fitziu's* embodiment. Her costume in the first scene is copied from that of Goya's black lace attired Duchess of Alba.

To *Mr. Bavagnoli*, who prepared the opera under the composer's eye with skill and rare devotion (among other things, he labored like a Trojan correcting orchestral parts which came from the publisher honeycombed with errors), must be assigned credit for the best piece of conducting he has yet accomplished here. He treated the music, if not with subtlety, at least with a feeling for its vivacity, its rhythmic life, and with understanding of its Spanish character. The choruses of the first scene, the dances of the second and the tenderer moods of the third received careful and well-considered handling. The applause he received before the curtain was amply merited. The orchestra played well.



The Men Concerned in the Production of "Goyescas." Left to Right: Fernando Periquet, librettist; Jules Speck, Stage Manager; Enrique Granados, Composer; Gaetano Bavagnoli, Conductor; Giulio Setti, Chorusmaster

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## SCENE FROM "GOYESCAS"—NEW SPANISH OPERA



—Photo by White.

Scene II: The "Baile de Candil" (The Lantern-Lighted Ball). Giuseppe Bonfiglio and Rosina Galli Dancing the Fandango. At the Right, Giuseppe de Luca as "Paquiro" and Anna Fitziu as "Rosario"

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The detailed history of "Goyescas," the manner of its evolution from the series of piano pieces played so often during the last three years by Ernest Schelling (to whose devoted sponsorship Granados owes his present vogue), and the influence of the painter Goya's masterpieces on the music and the atmosphere and composition of the divers scenes, may be spared at this writing. Both the composer and Fernando Periquet, the amiable librettist, have discoursed volubly on the questions of their joint and respective labors, their controlling objects, their notions, ideals, hopes and expectations since they embarked here. Just what fundamentally dramatic elements Mr. Granados found in his very pleasing and pianistic suite to persuade him of its adaptability to the stage, he has not attempted to make clear, however, nor can the present reviewer successfully imagine. It seems incredible that any composer should delude himself at this date with so hypothetical a notion as that a series of pictures strung together on the slenderest thread of a story would suffice to sustain interest or compel sympathy—and this regardless of the picturesqueness of local color achieved or the extent to which they have contrived to imitate in the flesh a master painter's conception. Mr. Periquet's innocuous plot is totally subordinated to this end. "Glory be to Goya" has been the propelling motto of

composer and librettist. Glory, indeed! But how many of those unversed in pictorial art can receive this homage in the spirit wherein it is offered and voluntarily dispense with tangible dramatic effect and a convincingly organized emotional scheme? Moreover, the fact that the paintings in the Prado Museum of Madrid reacted upon Mr. Granados in the subjective manner indicated by his piano pieces offers no legitimate ground for the belief that the emotion could be theatrically objectified.

It may be questioned whether Mr. Periquet's scruples against the dramatization of historic personages is altogether soundly reasoned. Wagner, to be sure, abjured the practice after writing "Rienzi" and preached against it in "Opera and Drama." But this largely because he found in legendary lore a medium more readily suited for the conveyance of pure spiritual abstractions than one in which extraneous details might hinder the directness of the emotional process. Yet outward details are precisely what the creators of "Goyescas" profess pleasure in illustrating, and which, in fact, they underscore with so much stress and insistence that the tenuous dramatic thread disappears almost entirely.

Goya, who was something of a Benvenuto Cellini, whose escapades, coarse, plebeian proclivities, bold amours and generally rakish impulses tinged his whole life with theatricalism, offers the dramatist really excellent and practically ready-made material. Mr. Granados claims to have intimidated Goya in his *Fernando*, and his mistress, the Duchess of Alba, in *Rosario*; to have correlated them in his mind while composing the opera. However, this imaginative process of identification has not served to make either of these figures vivid,

sympathetic or even interesting personages. And the dramatic technique displayed is puerile; neither composer nor librettist appears to be equipped with even a rudimentary sense of stage principles, and their manipulation of thin building material reveals ineptitudes that rob it of a certain possible effectiveness. The tale of the gallant captain, *Fernando*, who, taunted with the imputation of misconduct brought by the bull-fighter, *Paquiro*, against his high-born lady-love, *Rosario*, accepts with her a sarcastic invitation to a ball at a low resort, quarrels with and challenges *Paquiro* to a duel and is slain in the encounter, is in itself sufficiently bootless. But even of this a skillful stage hack might evolve something with a measurable effect of suspense and climax. "Goyescas," however, lacks not only dramatic impulse and adequate motivation, but the two turning points of the action—*Fernando's* defiant acceptance in *Rosario's* behalf of *Paquiro's* bid to the "lantern-lighted ball" and the laconic challenge to mortal combat are executed with surprisingly maladroit under-emphasis. The latter would have been significant if brought about just prior to the curtain fall on the ball scene. Introduced momentarily, as it is, and followed by a fandango and a lengthy and irrelevant ensemble, its effect is negligible, and the auditor has forgotten it by the close of the scene.

### Spanish Atmosphere

The happiest aspects of the opera must be sought in the glowing and animated stage pictures, replete with Spanish atmosphere, with life, bustle and color, the fascination of which is heightened by the alluring and characteristic music in which Granados has clothed them. At least two moments suggest "Carmen" in

their pictorial composition—the first entrance of the *maja* (Spanish *grisette*, in other words), *Pepa*, when the *majos* pay court to her even as a group of Sevillian *flaneurs* strive to woo Bizet's cigarette girl; and the opening of the "Baile de candil," with its dances to the accompaniment of castanets and hand-clappings—a remarkably faithful reproduction of *Lillas Pastia's* suburban inn.

Ernest Schelling, Percy Grainger and several other pianists of rank have already acquainted the American public with the best pages of Granados's score. As well-written, thoroughly idiomatic, agreeably melodic and atmospheric tone pictures for the piano, they take number among the most pleasant contributions to the recent literature of the instrument, though in no sense revolutionary in style or profound in expression. But that, save for certain dance movements and some pages that might be utilized to independent choral account, this music is susceptible to stage transposition or inherently dramatic we cannot admit. Furthermore, the inverse process of operatic construction does not conform to the modern ideal of lyric drama; the libretto conditioned by music must always fail of the highest artistic purpose. Then, too, the *pasticcio* is a hopeless atavism—or should be. The patching has been tolerably well accomplished in the case of "Goyescas" and the succession of numbers is reasonably smooth. Of recitative or its modern equivalent, dramatic arioso, there is very little in the first two scenes. The greater part of the solo work is reserved for the third scene, which contains an aria for *Rosario*, the love duo and the episode of *Fernando's* death; otherwise, solo singing is reduced to a minimum.

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The origin of the opera and the previous nature of Granados's inspiration preclude, of course, the element of characterization. On the other hand, there are instances—as when *Fernando*, wounded unto death, staggers back into the garden supported by *Rosario*—wherein the music quite fails in aptitude and poignancy of emotional delineation, proper as it seems in its pianistic form under the title of "Love and Death." Poetic the score sometimes is, atmospherically suggestive, and vivid in local color and rhythmic vitality; but never very individual, deeply conceived or remarkably distinguished in idea. The flow of melody is facile, ingratiating and abundant. But the many lovely sinuous, oily, impetuous, melancholy or brilliant phrases can scarcely be accounted conspicuously original. They have rhythms and ornamentations—mordants, turns, *gruppettos*—so familiarly, not to say conventionally Spanish, that the composer's professed opinion of American ignorance of Spanish music must perforce be construed as his own ignorance of American knowledge and musical experience.

In the first scene the arrival of *Pepa* conjures up a fleeting thought of Chabrier (the much suffering "España" rhapsody is very Spanish indeed) and once or twice the aura of *Waldteufel* (who has forgotten "Estudiantina") projects itself subconsciously.

But, with it all nobody can fail to enjoy the breezy opening chorus—it was "El Pelele" in the piano suite—the later ensembles in this scene, the first intermezzo (pretty if trivial and suggestive in character of those in the "Jewels of the Madonna") the rhythmically bewitching galliard on which the second curtain rises, or the later fandango and choruses in the same scene. The third scene brings the only serious musical mood—there is absolutely no tonal undercurrent of dramatic portent up to this point.) An introduction (that opens amusingly with the stark octave leaps of *Brünnhilde's* subjugation in the first finale of "Götterdämmerung") will be recalled in part from the piano pieces; also *Rosario's* lovely and poignantly sweeping nightingale song ("La Maja y el Ruiseñor"); the love music ("Coloquio en la Reja") and the mournfully retrospective lament of *Rosario* ("L'Amor y la Muerte"). Singly they charm as pure music; consecutively they burden and oppress the whole scene by their uniform sluggishness of movement and practical identity of rhythm. The comparative unpretentiousness of the harmonic facture is justified by the nature of the music which does not readily admit of complication and sophisticated experiment. In the final scene, however, are to be found a few not uninteresting modulations.

### Trail of Folk-Song

If the trail of the folk-song seems to spread itself over the greater part of the opera's melodic scheme, Granados disclaims responsibility in advance. All save one passage—a *tonadilla*—he professes his own invention, however faithfully he may have shaped these melodies in the image and likeness of the indigenous product. It remains to be seen whether this early self-exculpation will shield him from the sort of charges levied against Grieg.

"Goyescas" is, as we have just observed, idiomatic piano music, and most telling in that guise. Nevertheless, it endures orchestral and vocal transposition rather more graciously than most piano composition—certainly vastly better than Chopin and Schumann, to select the arch examples. Save for a few clumsy passages, including some turgid choral part writing, the opera is vocally congenial and the ensemble work effective, despite the high dynamic pressure at which all too much of it is sustained. But one of the most deplorable weaknesses of "Goyescas" lies in the quality of the orchestration proper. Casual attention will disclose strange discrepancies in the nature of the scoring in certain pages; and while none of it can be esteemed remarkable in an age when orchestral virtuosity abides even in the conservatory classroom, portions of it so greatly surpass others as to force the conjecture that more than one cook had their fingers in this broth. The first intermezzo and the concluding scene show a transparency, elasticity and a sensitiveness of color, the result of a distribution of timbres, a realization of the essentials of instrumental balance and a deftness of touch

far more marked than elsewhere. The orchestral investiture of the garden scene is not, to be sure, free from a certain monotony of device, and such an effect as the momentary use of the guitar is badly contrived because so transient and episodic. But the first two scenes disclose some amazing crudities that seem to bespeak a want of appreciation of certain cardinal principles of orchestral writing. At best, the first half of the opera is only tolerably instrumented. The thickness, the "top-and-

If "Goyescas" isn't the grandest of operas it's a great bit of miniature.—*The Evening Sun*.

On the debut of Anna Fitziu:

No more beautiful figure ever stepped upon the Metropolitan stage than appeared when Miss Fitziu made her entrance as *Rosario*. The fairest dreams of Goya were realized—at least in face. Miss Fitziu also has a voice, a powerful organ of good timbre, at times a little hard perhaps, but in the main of pleasing quality. She lacks as yet a good deal in polish.—*The Tribune*.

She is pretty, has a brilliant and big voice, but it registers little emotion, and her acting is conventional.—*The Herald*.



Photo by White

Scene III.—The Love Duo of "Fernando" (Mr. Martinelli) and "Rosario" (Miss Fitziu)

bottom" character of much of the choral accompaniment not only injures the melodic continuity, but nullifies such instrumental polyphony as may exist.

There were rumors to the effect that Granados's score had reached the publishers in a more or less unfinished state and that outside assistance had to be summoned to put the whole into presentable shape. How much truth lies in reports of the kind the present commentator is unable to declare authoritatively. Nevertheless, one would greatly like to know, in such an event, precisely what amount of slovenly orchestration must be ascribed to or forgiven the composer.

HERBERT F. PEYSER.

Other critical comments on the premiere of "Goyescas":

There is no question that the opera is intensely Spanish in its whole texture and feeling; that it is charged with the atmosphere of the country and vibrates through and through with the musical quality of Spain as does no other opera and no other music that has been heard here.—*The Times*.

The most eloquent numbers are the romance and the duet of the last scene, both ambitiously designed but not free from monotony.—*Staats-Zeitung*.

One thing must not be forgotten. Mr. Granados's music is unceasingly melodious.—*The Sun*.

The most interesting parts, musically, are the choruses and the dances in the second tableau.—*The Tribune*.

But dramatically the work is out of joint, for the moonlight singing of love, while incorporating two excellent themes, takes much longer than both of the earlier and distinctive scenes of the opera.—*The Herald*.

There is no consistency in the musical treatment, nor does the score reflect the true operatic character.—*The World*.

"Goyescas" will not set the town on fire.—*The American*.

The orchestration is a conspicuously weak element of the work.—*The Press*.

The charm of its music lies chiefly in the choruses, which are full of rhythmic life. Great melodic charm belongs to the intermezzo leading to the next scene. It was composed in one day—a day of inspiration, surely—and would alone suffice to make "Goyescas" famous, as Mascagni's intermezzo made his "Cavalleria Rusticana" world-famed. Of the two, the Granados is by far the better in every way.—*The Evening Post*.

## BOSTON HAS WEALTH OF FINE CONCERTS

Notable Recitalists Appear in  
City's Musical Calendar  
of Week

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Jan. 20, 1916.

PIANO recitals were given during the week past in Boston by Guy Maier and Yolanda Merö; violin recitals by Albert Spalding and Fritz Kreisler, and song recitals by Calista Rogers and Louis Graveure. Mr. Maier played with intimacy and charm. He showed that he appreciated the romanticism of the Beethoven of the "Les Adieux" Sonata. A group of small pieces by Bach gave pleasure, and other music by MacDowell, Leschetizky, Arensky, Maier, Debussy and Chopin completed the bill of fare. Mr. Maier has developed steadily and promisingly as a pianist, and should be able to accomplish much that is worth while in future seasons. At present he could afford to develop a deeper tone, and at times a more virile style.

Mme. Merö, Hungarian by birth, has decided qualities of dash, brilliance and warm tonal coloring at her command. She played most of her program on the afternoon of Jan. 20, for instance, Mendelssohn's *Capriccioso* and the Brahms' *Capriccio* in B Minor. There were eloquent pages in Beethoven's Sonata, Op. 3. Best of all, in the writer's estimation, was the Chopin group. Least desirable was that piece of bombast and destruction, Liszt's "Funerailles." In the same composer's Second Rhapsody Mme. Merö adopted *tempi* even more variable than those indicated in the score. Nevertheless she has personality, feeling for tone color, and when she chooses to exert it, ample virtuosity.

In the same day, in the evening in Jordan Hall, the Flonzaley Quartet played Schubert Quartet in A Minor, Op. 29; Reger's Trio for violin, viola and cello, Op. 77b; Beethoven's Quartet in C Major, Op. 59, No. 2. The program contained the additional announcement, in a footnote, that as many of the audience as desired to do so were invited to remain after the performance of the quartet of Beethoven, when the Flonzaleys would repeat the three "grotesques" of Stravinsky, which they had played for the first time in Boston at their previous concert of this series. Almost the entire audience kept its seats and there was the heartiest applause when the players reappeared for the Stravinsky number. All of the performances, it goes without saying, were of an exceptionally high standard. O. D.

### DAVID GRIFFIN IN RECITAL

Philadelphia Baritone Heard Pleasurably  
in New York Program

David Griffin, baritone, of Philadelphia, presented a short but discerningly designed program in Milbank Chapel, Teachers' College, Columbia University, on the afternoon of Jan. 27. Mr. Griffin is an expressive vocal organ, well handled and especially rich in its middle register. To be sure, his upper tones lack richness, but the fervor with which they are used compensates, in some degree, for their thinness.

Before each of his four groups Mr. Griffin made a few remarks calculated to enlighten his hearers. Many of the numbers were established favorites; among them "Vittoria, Vittoria," "Bois Epais," "The Pretty, Pretty Creature," Franz's "Widmung," "Ich Grolle Nicht" of Schumann, "Qui donc commande" from Saint-Saëns's "Henry VIII" and Gounod's "Ring Out, Wild Bells." Besides these were heard "Heimliche Aufforderung" of Strauss, Celeste Heckscher's "Music of Hungary," Hammond's "Pipes o' Gordon's Men" and Ralph Kinder's "Sweetheart." Edward German's "Rolling Down to Rio," sung as an encore, was ardently applauded. Mr. Griffin sang his entire program with marked intelligence and deserved a much larger audience. His accompanist, William S. Thunder, collaborated splendidly.

B. R.

Concert pianist and teacher of long experience, with thorough European training, wishes responsible position in school or college of music. Address "Box B," care of "Musical America."

### BOSTON SEES BALLET RUSSE

A Brilliant and Numerous Audience for  
Opening Performance

BOSTON, Jan. 31.—This evening saw the brilliant and very auspicious opening of the Boston season of the Diaghileff Ballet in the Boston Opera House. The theater was sold out hours in advance of the performance. The audience was an unusually distinguished one.

The program was that of the opening two weeks ago in New York: "L'Oiseau de Feu," "La Princesse Enchantée," "Soleil de Nuit," "Scheherazade." The artists were in all cases those who have become familiar in their rôles to New Yorkers. One very essential difference, however, between the Boston and the New York performances immediately impressed all who attended the initial performance in New York: the greatly increased resonance and dramatic effect of the orchestra, due to the acoustics of the Boston Opera House, which would not need to be as good as they are to be greatly superior to the miserable acoustics of the Century Theater.

After each ballet the artists were recalled again and again. The performance of "Scheherazade" did not lack color, despite the respect paid to the prospective censor, and this was the worthy culmination of the evening. O. D.



Spanish Soprano Makes Her Début at the Metropolitan Opera House in Title Rôle of "Lucia"—  
Not a Large Voice but a Very Beautiful One

Saturday Evening, Feb. 12, Wagner's "Tristan und Isolde." Mmes. Gądski, Matzenauer; Messrs. Urius, Well, Braun. Conductor, Mr. Bodanzky.



## HIGH PRAISE FOR MME. VIAFORA'S ART

Noted Italian Soprano Delights  
Anew Before Enthusiastic  
New York Audience

Artistic recital work is a rarity among the generality of Italian singers inured to the ways of the operatic stage. Of late years we have encountered exceptions in the case of Bonci and again in Gina Ciaparelli-Viafora, who for some seasons has delighted discriminating music lovers with extraordinarily refined and tasteful performances in the way of song delivery. The noted soprano gave her annual recital in Æolian Hall last Tuesday evening in the presence of a large, representative and highly enthusiastic gathering which had good reason to be pleased. At no previous time has Mme. Viafora sung with such finish of artistic effect, such a nice sense of the subtle requirements of song singing or so happy a realization of them. Intelligence and emotional suggestion were blended to admirable purpose, and the distinction marking her delivery of every number enhanced the effectiveness of some certain offerings of very dubious musical value. Besides, Mme. Viafora's voice never sounded so well. It seems even finer in quality than it used to be, deeper in color and more sensuously lovely. Its evenness from top to bottom is very marked to-day. Altogether the singer appears to be in her vocal prime.

She sang a program of uneven worth. It began with airs by Setacoli and Bottesini. Then came a "Povero Pulcinello" by Buzzi Peccia and a Leoncavallo waltz—what a pity to waste so splendid a voice and such delightful art on matters so banal!—songs by Sibella, de Crescendo, Fourdrain, Laparra and Pietro Yon (who contributed an interesting "Salve Regina," with organ accompaniment), and finally an English and American group, the best numbers of which were Mary Helen Brown's "Thoughts of You" and A. Walter Kramer's new and effective "Rondel d'Amour." There were flowers in profusion, and many encores, including "Good-bye Forever." Mme. Viafora is one of the few singers who can make this thing tolerable.

Assisting the singer were Karl Kirk-Smith, 'cellist, who contributed some numbers by Dvorak, Hollman, Popper, and others, with remarkably fine tone, technique and artistry; George C. Turner, narrator, who read the texts of the songs; several composers who accompanied their own songs, and finally Charles Gilbert Spross, who accompanied with his usual proficiency what the composers did not. H. F. P.

## KNEISELS PLAY NEW WHITHORNE QUARTET

American Musician's Composition Heard  
at Brooklyn Concert Has Ori-  
ental Flavor

Of unique interest in the program of the Kneisel Quartet at the lecture hall of the Brooklyn Academy of Music, on Jan. 27, was Emerson Whithorne's "Quartettino Orientale in D Minor," Op. 21, given for the first time. The work was written in the summer of 1914, the composer having for a number of years studied various phases of Chinese and Japanese music. It is of modern and difficult character. Despite the somewhat thankless task imposed in presenting a new composition, the Kneisels gave an excellent interpretation of Mr. Whithorne's exacting score and its reception was cordial. Following a beautiful pastorelle based on an ancient Greek melody, comes a scherzando that displays great ingenuity. As the quartet progresses, the modern effects become more pronounced. The slow introduction to the third movement is very impressive, the composer evincing fine harmonic sense. In the animated section which follows a six-four rhythm of the violins is contrasted with a twelve-eighths rhythm of the viola and 'cello, an extremely difficult but well-treated development, which, for about twenty measures before the close, became rather too contrapuntal for so small a string combination.

While widely known in England, where he has spent seven years, Mr. Whithorne is a comparative stranger here. It is hoped that he will find opportunity to devote himself to further composition, although he is confined by his duties as executive editor of the Art Publication Society of St. Louis, of which

Leopold Godowsky is editor in chief, a position which occupies most of his time.

Other numbers on the Kneisel program were Beethoven's Quartet in G Major, Op. 18, No. 2; Lento from Rubinstein's Quartet in C Minor, Op. 17; Canzonetta from Mendelssohn's Quartet in E Flat Major, Op. 12, and Romanze and Intermezzo from Grieg's Quartet in G Minor, Op. 27. G. C. T.

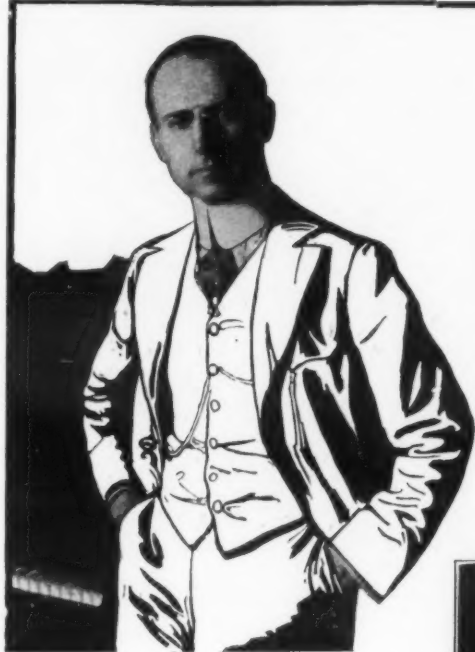
## HEAR MODERN FRENCH SONGS

Théâtre Français Audience Greet  
Madeleine D'Espinoy

Lovers of modern French music were offered a delightful program on Tuesday afternoon, Feb. 1, when the recital series being given under the direction of Martha Maynard presented at the Theater Français Mme. Madeleine D'Espinoy, former soloist with the Colonne Orchestra.

A group of Pierné songs, the "Les Petites Ophélies," "Les Petits Elfes," "Une belle est dans le forêt" and the "Ils étaient trois petits chats blancs," served to disclose a voice that is rich in moods and changes of feeling. Brilliance was shown in her singing of the Berlioz "Chanson Gothique" and the Monsigny "Ariette de la Belle Arsène."

Duparc's "Phidyle," the "Adieu la Rose" of Dalcroze and two little chansons of Dupont continued the intimate note that characterized the afternoon's program, and brought continued applause for the singer. Flora MacDonald Wills showed fine insight in the accompaniments supplied. M. S.



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## TO PRODUCE OPERAS BY AMERICANS ONLY

New Company in Field of Light  
Opera Announces Patriotic  
Purpose

Announcement was made in New York newspapers last Monday of the formation of the Stuyvesant Producing Company, which will present musical comedies and operettas written and composed by Americans only. There are thirty-one stockholders, some of whom are also stockholders in the Metropolitan Opera Company.

Harry G. Sommers will be general manager; Jacques Coint, formerly artistic director of the London Opera House, director, and Theodore Stier, for five years Anna Pavlova's musical director, will occupy a similar position with the new organization.

The first production will be "Come to Bohemia," for which George S. Chappell wrote the book and lyrics and Kenneth M. Murchison the music.

## Eben Jordan Sells Boston Opera House

BOSTON, Jan. 31.—The Boston Opera House and property adjoining, with other valuable property in the vicinity, owned by Eben D. Jordan, has been sold by him to J. Murray Howe, J. Sumner Draper and Mark Temple Dowling, who

by the terms of the transaction, which represents perhaps the biggest real estate deal in the history of Boston, transfers to Mr. Jordan certain important property of their own. This means that when a lease which has still a considerable time to run has expired, opera will be badly off for a refuge in this city. In the meantime all performances scheduled to take place at the Boston Opera House will be given there as announced, the conveyance of the property being made subject to these terms of the lease. The Boston Opera House, admirably fitted for any form of stage entertainment, could be transformed on short notice into a cyclorama theater or concert hall. It will continue to be used as a place of entertainment. O. D.

## Florence McMillan's Concerts

Florence McMillan, the pianist and accompanist, has had an exceedingly busy month of January. Among her appearances may be mentioned a concert of the G. A. R. in Brooklyn, N. Y.; a musicale in New York on the 19th, followed by an appearance at Wanamaker's Auditorium on Jan. 21 and one at Cooper Union on the 23rd. On the 29th Miss McMillan was heard in Newark, N. J.

## Werrenrath Soloist for Chicago Orchestra's Spring Tour

It was announced on Tuesday that Reinald Werrenrath, the American baritone, had been engaged as soloist with the Chicago Symphony Orchestra, Frederick A. Stock, conductor, for its spring tour of four weeks beginning May 8.

## ANNA FITZIU'S SUCCESS

AT HER DEBUT IN "GOYESCAS" AT THE METROPOLITAN  
OPERA HOUSE FRIDAY NIGHT, JAN. 28, 1916

A GLOWING TRIBUTE TO THE WORK OF

ARTHUR

# LAWRASON







Dear MUSICAL AMERICA:—

By the aid of Mlle. Lopoukova and the police, the Russian Ballet ended its two weeks' season at the Century Opera House in a blaze of glory, and departed, on Sunday, to attack the moralities of "the Hub." Whether "the Hub" will be able to stand the shock remains to be seen.

The receipts for the two weeks are said to have been about \$100,000, which should leave a pretty handsome profit to those interested, even though it has been stated in some of the official announcements that the enterprise was undertaken "purely for artistic purposes."

On the opening night, if, instead of "Scheherazade," the management had given "Petrushka," which was, indeed, the most typically Russian of its entire program, and if instead of "L'Après Midi d'un Faun" had they given "Les Sylphides," a most charming ballet of the classic school, they would, in my judgment, have scored a triumph, and prevented the criticism to which they were later subjected.

Had they, also, knowing the weakness of some of their principals, put in Mlle. Lopoukova at the start, instead of Mlle. Maclezwowa, that would also have forestalled the criticism that the great principals who have been identified with the ballet in Europe were not with it on its visit to this country.

One of the most interesting features of the situation was the extraordinary interview given by Mr. Diaghileff to a representative of the New York *Evening Post*, in the course of which that gentleman, with becoming modesty, declared: "There is no Russian Ballet. I am the Russian Ballet!"

When anyone reaches that supreme height of egotism, I, for one, am ready to pay my tribute of respect, for the reason that in such instances of supreme self-assertion, there is often apt to be a large measure of truth.

I presume what Mr. Diaghileff desired to say was that in such forms of entertainment something more than the co-operation of artists, painters, composers, and members of the company is necessary. What is necessary is a single, inspiring spirit, to lift it all to a high standard of artistic excellence.

A typical instance of this, I think, can be found in connection with the drama, in the person of our own David Belasco, though he has never gone to the length of self-assertion in the public prints as did Mr. Diaghileff of Russia.

Anyway, the performances, on a whole, were of a most enjoyable character, especially to those who, like myself, as I said, looked upon them as showing the evolution from the crude and gross past.

'Tis a long way from the hairy, heavy-limbed, brutal cave-woman to the dainty, charming, feather-light Lopoukova!

Your critics have written about the new Spanish opera, "Goyescas," and you have printed the story in which it was shown how Granados, the composer, and Periquet, the librettist, combined to give vocal, dramatic and pictorial representation to some of the masterpieces of the great Spanish painter, Goya.

Let me endeavor to give some idea of how the audience received the performance, which, I believe, is in the line of what Manager Gatti considers should be done on all occasions, for, as I have told you before, Mr. Gatti believes the primary duty of the critic should not be so much to express his individual opinion as to give a careful, fair and thorough

report of the event, and especially of the manner in which the performance was received by those who witnessed it.

In other words, Mr. Gatti's idea of the critic's function is that it is, or should be, primarily "reportorial."

The first scene, showing a well-known resort outside of Madrid, went well, although the principals had not much to do.

Many in the audience could not quite understand what was meant by the sudden throwing up in the rear, by the chorus, of a straw-stuffed figure, till they read in the papers, no doubt, next morning, that this was an old custom and game of the Spaniards, who amused themselves that way.

In this act the work of the chorus was highly commendable, there was a good deal of movement on the stage, but no particular development of any plot.

In this scene Mlle. Perini, in a costume à la *Carmen*, displayed a good deal of vivacity, and carried her rôle through, undoubtedly, to the satisfaction and, indeed, pleasure, of the audience.

Later Miss Fitzu, the American débutante, came on, in a sedan chair, and showed that the reports of her comeliness and personal charm had not been exaggerated.

Martinelli, in a uniform which, whether correct or not, was not particularly becoming to him, and who had put on a moustache that no Spaniard ever wore, had not much chance either vocally or histrionically, as the Captain of the Guard and lover of the distinguished lady, represented by Miss Fitzu.

Nor did De Luca, who played the part of a toreador, have much opportunity.

The second scene is really the great event of the opera. This was wonderfully put upon the stage by the management. The costumes were colorful and effective; the *misc-en-scène* brilliant.

It showed the courtyard of an inn, crowded with people. Here the four principals meet. A quarrel ensues between the Captain of the Guard and the Treador, which, in the next act, ends in the duel in which the young soldier loses his life.

The action in this scene was rapid, right up to the quarrel, and was interspersed with a wonderful Fandango danced with exquisite grace by Mlle. Rosina Galli and Signor Bonfiglio. The dance was given with so much spirit as to carry the house off its feet and provoke a storm of applause.

This whole scene might stand by itself. It certainly aroused the house to the highest enthusiasm.

Again the principals had very little to do, the main work devolving on the chorus, which showed the masterly skill of Mr. Setti, the chorus master.

By this time the audience had been worked up to a considerable pitch of excitement and unquestioned approval.

It looked as if the evening was going to end in a veritable triumph for all concerned. The chorus master, Mr. Setti, the stage manager, Mr. Speck, and the conductor, Bavagnoli, were called out again and again, as were the composer and the librettist.

Indeed, the composer lost no opportunity to pop out. Indeed, he popped out after a little intermezzo at the beginning of the second act, which has much charm, though it will never reach the popularity of the intermezzo in "Cavalleria."

After this second scene the audience was unquestionably disposed to give its unqualified approval to the new work, except that some of the cognoscenti and critics found fault with the orchestration, which they said was thin. They said that it had been worked up from a piano score, and that while much of the music was characteristically Spanish and bright, fresh, novel and interesting, at the same time there was not much depth to it.

When, therefore, the curtain rose on the third and last scene, disclosing a moonlit court of a villa, and sweet Miss Fitzu suddenly began to deliver a kind of mockingbird-nightingale solo, the audience, which, as I said, had been wrought up to a high pitch, had a feeling as if it had been buncoed.

It had expected, from the quarrel in the second scene, a regular Spanish duel with a sword in one hand of the combatants and a dagger in the other, with the two interested ladies looking on—and what they got, as I said, was a lady who warbled out something about nightingales, and birds generally, and was later joined by her lover in a duo somewhat in the old Italian style, pretty in its way, which duo was interrupted by the tolling of a bell, which told the young soldier that he had to go out and fight the Treador.

Then we saw the Treador and his lady love beckoning from outside the garden, as much as to say, "Time's up! Come on!"

Off goes the soldier. There are a few

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 8



Antonio Scotti (as "Scarpia"), who enjoys a world-wide reputation as an artist. He celebrates his recurring birthdays in strict seclusion with a few devoted friends, who are first solemnly pledged to secrecy as to his age.

agonized moments of suspense on the part of Miss Fitzu.

Back comes the soldier, with a thrust through his ribs, to collapse on a marble settee, with sweet Miss Fitzu bending over him and patting him, in an amiable kind of manner, as if to say: "Are you badly hurt? Shall I get you a Clover Club or a Dry Martini?"

When there came, finally, no response, it seemed to us as if she said:

"Say, if it's as bad as all that, shall I send for your friend, Dr. Miller?"

When there was finally no response sweet Miss Fitzu did a backfall, but whether from a sudden attack of appendicitis or heart failure, nobody knew.

And the curtain fell. Now I heard some in the audience say that Miss Fitzu, who had certainly made a most creditable showing in every way, displayed no passion in this last scene, to which I will reply that it wasn't the lady's fault.

The situation was so banal, after what had preceded, that it would have needed a Sarah Bernhardt to have done anything with it, and I doubt if even she could have made it effective.

No! The trouble was with the composer, and particularly with the librettist, who, between them, had worked up to a splendid climax, and then, as I said, buncoed us with some canary bird music a more or less ineffectual duel, "off stage," and so reached an anticlimax which left us all flat as so many dead flounders.

The applause, it need scarcely be said, was vociferous all the way through, for the reason that there were over a thousand Spaniards in the gallery and among the standees at the back of the parquet, who had turned out in honor of their countryman, to make the thing go, and who applauded at every possible opportunity, whether rightly or wrongly, and were vociferous, often to such an extent that they drowned out the

claque—and that's saying a good deal!

Now from the manner in which the Germans, the French, the Italians, the Spaniards, the Scandinavians, turn out to do honor to the work of any of their countrymen, we Americans can learn a lesson—and a much-needed lesson.

I don't know whether I told the story to you before, but it will stand re-telling.

Let me relate an incident that happened at a banquet for the impregnation of Opera in English, at which Gatti-Casazza, Tito Ricordi, from Milan, Caruso, Louise Homer, and a lot of artists were present. At this banquet Henry Russell, one-time manager of the Boston Opera, said:

"The début of a young girl would crowd the Scala in Milan, for the reason that everybody would want to go. They would know the management would not put up somebody unless they had confidence, and the Italians would want to be able to say, in after years, that they had been present at the début of such and such a distinguished artist. Whereas, this would be true of the Scala in Milan, the début of a young American girl would empty the Metropolitan in New York."

And, for that reason, I think Miss Fitzu may be all the more pleased with the success she made, even if some of the criticisms in M. Billiguard's scrap book next morning were not wholly to her liking.

She made a brave appearance. She has much personal charm. She has a good voice, which has been well trained. It is a little cold, as yet, it is true, but considering that, especially in the last act, where she got about her only chance, the librettist and composer had conspired to almost make the situation ridiculous, in view of what had gone before, I think she acquitted herself marvellously well, and in other rôles, and perhaps on

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

the concert stage, will find her place—and it will be a good one.

Personally, I have a high regard for the girl who can raise herself from the chorus in musical comedy at "sweet sixteen" to the stage of the Metropolitan Opera House and win the applause that she did.

Charles Henry Meltzer's report of the performance in the New York American was one of those picturesque bits of writing that only he can produce.

His name was not signed to it, but I knew that it was by Charles Henry, for the reason that it was punctuated with the usual regret that the opera, instead of being done in Spanish, had not been done in English.

It is my conviction that if he were sent to report a hanging he would regret that it had not been done—in English!

Never did a typical first-night audience at the Metropolitan manifest its characteristics more thoroughly than at the debut of Mme. Barrientos, the world-renowned Spanish prima donna, in "Lucia."

The house was crowded to the doors, with representatives of all that is best in our social, artistic, business and financial life.

When Mme. Barrientos came on the stage the feeling was one of tense suppression and expectation.

Would she make good?

Barely had the claque started to give her a reception when it was hushed down so that Mme. Barrientos virtually must have come to her first aria with a curious feeling as to the reception she was likely to get. The audience seemed cold!

In that audience were hundreds who can remember Melba, Sembrich, even can go back to the days of Adelina Patti and Gerster, in the rôle in which she was appearing.

What would the newcomer do? Would she wipe out the recollection of former singers? Would she rise to their standard?

However, no sooner had her first aria ended when a burst of applause broke forth. Almost giddy with excitement and pleasure, Mme. Barrientos bowed down to the ground, again and again.

In the sextet she was barely heard, because the other principals, notably Amato and Martinelli, sang with gusto, while Bavagnoli let the orchestra go to its best.

It was in the noted "Mad Scene," however, that Mme. Barrientos displayed the full measure of her powers. Here is an artist who defies the old tradition that a singer needs three things—voice, and then more voice, and still more voice. For her voice is almost of miniature character, yet it is so exquisitely managed, so beautifully expressed, and her coloratura is so fine, so delicate, so tasteful, that, united as it all is, to a gracious personality, always kept within reserve, and with no resort to trick or artifice to win favor, she wins marked and deserved success.

The critics will tell you that some of her upper tones are a little hard, and they will have this to say and that to say, but the fact remains that she is a very welcome addition to the forces of the Metropolitan, and while she will not, perhaps, efface the memory of many of the distinguished singers who have appeared in years past, it can be said, with truth, that she established herself at once as an artist of the first rank, whom it will always be a delight to hear, though a smaller auditorium would have made her singing more effective. The voice is, frankly, scarcely large enough for our Metropolitan.

Amato, who looked extremely handsome in his make-up, as usual made a deep impression by the virility and dignity of his performance.

As for Martinelli, one of Mr. Gatti's

young tenors, he astonished me, and all the more because I understand that he had never sung the rôle before, and had only one rehearsal. If that be true he accomplished a miracle.

There was the usual rush at the end of that act, of people who do not stay for the Cemetery Scene, in which the tenor alone appears, and which is sometimes omitted for that reason. However, I believe it was Bonci who caused it to be re-introduced and made it a notable success.

Writing of the audience at the Metropolitan, reminds me that long acquaintance with it suggests that if you want to get the real verdict of New York City—that is, of the highest element, musically—don't watch the society element in the boxes, nor the rows of white-vested gentlemen in the Opera Club box, who look like so many penguins, and don't be misled by the crowd and the claque in the galleries, nor the crowd and claque among the standees. Keep your eye on the parquet!

It is not merely that the critics sit there, but there you find not only the really musically elect, but many singers, professionals, teachers and social lights who are also music lovers. Again and again I have seen the house in an uproar, but the parquet remained cold.

When, however, the parquet rises and applauds as it did many times during Mme. Barrientos's performance, you may be quite sure that she has pleased perhaps the most critical audience in the world. For here are French people who demand good taste; Germans who want sound musicianship; Italians and Spaniards who demand beautiful singing and a lifelike performance, not to speak of Americans, travelled and otherwise, who have heard everything abroad or here. And if an artist can please the various ideas and ideals of this cosmopolitan crowd, most exacting, but also more than quick to respond to a really great artist, as De Luca and some others have found out, they can go anywhere and be sure of a success.

And that is why some of the singers who have been great elsewhere, as was the case with the tenor, Smirnov, the beloved of Petrograd, have fallen down. They simply could not come up to the Metropolitan standard.

The other day the critic of one of the great dailies fainted in the foyer of Carnegie Hall. It was not by reason of Strinsky's music, either, but was simply because the poor fellow, who has been "on the job" for years, and years, and years, had given way under the stress of work and that sociability which is so often the bane of a critical existence.

To me it has always been a wonder how the critics manage to do it and survive the ordeal.

I know that some of them, at the end of the season, are almost on the verge of the jim-jams.

The people who go to a musical performance, concert, recital, or opera, when it pleases them, from time to time, have no idea of the strain that it is upon men who go, during the season, to two or three performances a day, about which they have to write, and then get up a lot of matter for the Sunday paper, in addition. They must be sick and tired of the very word "music."

Do you wonder that some of them become crabbed, soured, dried up, others become pessimistic, captious, and others try to even things up by having a good time whenever anyone of their friends proposes it?

My friend, Tomaso, tells me that, making a call on Caruso, just as he was about to knock to enter, he heard a typewriter going.

"Aha!" said he to himself, "the great Caruso has acclimatized a pretty typewriter to help him out with his correspondence."

But, lo and behold! when he entered the room there sat the illustrious tenor, picking out the letters on the typewriter, with a pile of correspondence by his side. As Tomaso says:

"Eet keepa heem busy, it amuse heem, an' keepa heem, too, from temptation, eef he do eet heemself!"

Do you know that all those who play on the stringed instruments, violinists, harpists, pianists, have long hair, while all those who are devoted to the wind instruments, who play clarinets, cornets, trombones, flutes—are bald-headed?

If you doubt me, look at the orchestra, the next time you are in front of one.

The explanation—the only one that I have—is, that the people who are occupied with the wind instruments, in the course of time, blow their hair off.

That is the only way that it can be accounted for by

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#### NEW YORK TIMES

"Miss Christie's musicianship was established by her playing of Bach's prelude and fugue. A fine tone, a subtle discrimination in dynamics, delicacy of articulation, are notable in her playing."

"Miss Christie's characteristics produced ravishing results in the French pieces. Her filmy, iridescent web of tonal coloring, her delicately graduated light and shadow, her volant and accurate technique brought effects now shimmering, now scintillating, in Ravel's 'Jeux d'eau' and Debussy's 'Poissons d'or,' 'Clair de Lune,' and 'Tocatta,' that were the very embodiment of the composer's ideas. Such playing of these pieces is rarely to be heard."

#### PHILIP HALE—BOSTON HERALD

"Miss Christie has a most musical touch, a fluent technic, force and brilliance when they are required. More than this; she has fancy, poetic spirit, as well as an esthetic understanding. There is also individuality in her interpretation. In a word, few visiting pianists of late years, pianists of high reputation or those with a reputation to make, have given us so much pleasure."

#### H. T. PARKER—BOSTON TRANSCRIPT

"She plays with the sure, exact and discriminating skill of an expert and exceedingly well-poised pianist. Her mechanism is precision itself, to the slightest shading and to the smallest accent that she would imprint upon the music in hand. Her tone is rich, large and remarkably crystalline. Her touch is agile, adroit and uncommonly sure; her sense of phrase, rhythm and sustained song that of a musician as well as a pianist. She has mastered the virtuoso's evenness and the virtuoso's grace of ornament."

#### BUFFALO EXPRESS

"Miss Christie and the Kneisel Quartette combined in the performance of the A Major Quintette by Dvorak, which was the artistic climax of the evening. The pianist impressed deeply by her authority, her splendid sense of proportion and of rhythm. Her touch was one of unfailing musical beauty, and she proved one of the most satisfactory ensemble players who has ever appeared here."

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# MARGARETE OBER: "HAUSFRAU" AND OPERA STAR

Delightful Personality of Singer Who Will Shortly Be Seen as "Katherine" in "The Taming of the Shrew" — Believes Elimination of Non-Essentials is Secret of Successful Career

At last the reason for the invasion of gripe germs that has devastated the singers' ranks at the Metropolitan Opera House, laid low star after star, and worked general havoc with calendar preparedness, is discovered! It was discovered some time ago among the singers themselves when they found that they must walk two blocks to their automobiles after performances, house etiquette insisting that patrons' motors be given the preference in the carriage line at the "Met." This, says Mme. Marguerite Ober, is the reason that the busy little germ—that has a penchant for expensive throats—has been able to get in his deadly work, the defense being out of commission when the singer is warm and physically exhausted after a strenuous performance.

So, the secret's out! It looks as if the Metropolitan management might have to arrange for additional carriage entrances or invent germ-proof wraps for the stars to wear when "expeditioning" forth in search of their motors.

The American gripe germ is not the only inconvenience that singers meet with, says Mme. Ober, who bewails the fact that real German bread cannot be had in New York.

## Delights in Cooking

"When I went home last summer," said the singer whose New York success has been in the ascending scale ever since her triumphant debut three seasons back, "the bread tasted so good that I used to get out at the stations along the way and eat bread and frank-

"He is easily the finest equipped baritone in the United States today."—*Portland Oregonian*.

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"He reaches the sympathies through a thousand different channels of tone color."—*Glenn Dillard Gunn, Chicago Tribune*.



Photo © A. Baumann, N. Y.

Margarete Ober as "Eglantine" in "Euryanthe," and two snapshots showing the distinguished artist in moments of domestic relaxation

furters. Yes, indeed, even the 'war bread' tasted good."

And, being herself an excellent cook, Mme. Ober can speak with authority.

"Cooking," was her prompt response, when asked what her chief pleasure is aside from her work. The singer loves to don a big enveloping apron (where in the world do the Germans get their ideas for all the fascinating aprons they wear?) and prepare a dinner of typical German dishes in the kitchen of her charming apartment on West Seventy-second Street. She enjoys gardening also, and the accompanying picture gives proof of her skill, as the armful of flourishing radishes was raised in the garden of the summer home at Schroon Lake, in the Adirondacks, where Mme. Ober and her husband, Arthur Arndt, the pianist, pass a part of their summer.

## Likes Role of "Katherine"

Mme. Ober does not care for society, in the sense of rushing about to attend innumerable dinners, dances and teas. Her work, her home, her books, fill her life, and she has eliminated social duties as among the non-essentials. She loves reading—preferably fiction—and just now is engrossed in all the war fiction she can find. She revels in Shakespeare, which is why she is finding additional delight these days in preparing for the rôle of *Katherine* in the coming production at the Metropolitan of "The Taming of the Shrew."

"Perhaps the critics will say that I overplay the rôle, but I'm so interested in it that I can't do any differently. I think *Katherine* is quite true to the type of the modern woman and the ending absolutely logical. Yes, we Germans love Shakespeare; we aren't putting any ban on his works in wartime. "How do I study? I haven't any certain hours. I practise and study rôles many hours a day, but I really haven't any definite plan. I just work when I feel in the mood."

## Met Husband When Studying

Mme. Ober's entrance into the world



of music, in which she has been such a conspicuous success, was not made without difficulty, as her mother was very much opposed to a public career for her. But Ober had the voice and the desire to continue her work and her wish was strengthened by the encouragement given by her vocal teacher. In his studio, also, she first met her husband, so, in Mme. Ober's case the possession of a voice has brought both fame and happiness.

Her home is indicative of the woman whose house is a real home and not a temporary stopping place between social engagements. There are beautiful German tapestries and hangings, and, everywhere, pictures of the Kaiser—for Ober is one of the most loyal daughters of the Fatherland in New York.

## Concert Tour This Season

When the Metropolitan season is over Ober goes on concert tour this season, for which ten engagements have already been made, and then across the water to visit her mother, a journey she takes every summer. She was celebrating her mother's birthday the day before the interviewer called. A great pot of fragrant white hyacinths on the piano called forth the explanation, when asked if she were fond of raising bulbs, "They are my mother's favorite flower," she explained, "and I always have them for her birthday, even if we can't spend it together."

The singer has no especial favorites in her opera rôles, and just one pet aversion—*Nancy* in "Marta." "I like them all when I get working with them—all except *Nancy*. That's just a long succession of standing about doing nothing; there's nothing creative in it, nothing

ing one can lay hands on and build from."

And Mme. Ober likes constructive work—as her well-ordered life and her determined elimination of everything in the way of non-essentials bears evidence.

M. S.

## Chicago Meeting Planned For Presidents of Teachers' Association

A meeting of the members of the Association of Presidents and Past Presidents of State Music Teachers' Associations of America will be held in Chicago, Ill., Feb. 17 and 18. The sessions of Feb. 17 will be held in the hall of the American Conservatory, and those of Feb. 18 in Mr. Clippinger's Studio, both places of meeting being in Kimball Hall. This will be the second annual meeting of the Association and a large attendance is expected. Presidents and Past Presidents of State Music Teachers' Associations who are not already members may communicate with Lynn B. Dana, secretary, Warren, Ohio.

## Cecil Burleigh Returns to Sioux City as Recitalist

SIoux CITY, IOWA, Jan. 20.—Cecil Burleigh, head of the violin department of the University of Montana, gave a recital here last evening. Mr. Burleigh is well known in Sioux City, having been at one time at the head of the violin department of Morning Side Conservatory of Music. The ballroom was filled to overflowing at this recital, to which Mr. Burleigh gave a program entirely of his own compositions. Fred Foote, organist at Trinity Lutheran Church, was the accompanist.

F. E. P.



## WANT ARTS POST IN PRESIDENT'S CABINET

Federation Proposes New Branch  
of Government Work, Says  
Mrs. Rathfon

WATERTOWN, N. Y., Jan. 25.—Mrs. G. B. Rathfon of Buffalo, New York State vice-president of the National Federation of Music Clubs, delivered an informal address to the members of the Morning Musicales, this morning, in the chapel of All Souls' Church.

During her exposition of the federation's aims, Mrs. Rathfon said:

"It has been proposed in the federation that a home be erected for American composers, where they will be able to stay until they are self-supporting through their compositions. This will materialize ultimately, but not so soon. The slogan of the endowment fund committee is '\$100,000 before the next biennial.' The interest of this money will be used as a fund from which deserving students will be loaned enough to complete their musical training."

She stated that at the convention, it is proposed to give the best violinist a \$1,000 violin, the best pianist, a \$1,000 piano and to the best vocalist, a check for \$1,000.

The speaker announced that the federation had proposed to President Wilson the erection of a fine arts building in Washington, and the placing on the cabinet of a secretary of fine arts. President Wilson replied that he was much interested in the plan and that he would consider the proposition as soon as matters of greater importance were settled.

In connection with Mrs. Rathfon's address Ella Robinson gave a piano solo and Mattie Merrill two vocal solos.

Walter Stanley Heard in Organ Recital at Buffalo

BUFFALO, N. Y., Jan. 29.—Walter Peck Stanley, dean of the Georgia Chapter American Guild of Organists, was heard in recital at the Elmwood Music Hall of Buffalo, on Sunday afternoon, Jan. 9. Mr. Stanley was assisted by Eveleen Burns Paterson, violinist, of Buffalo, with William J. Gomph as accompanist. A large audience heard the delightful program presented. The free recitals which are a feature of Buffalo music activities are given under the auspices of the city, and arranged by Simon Fleischmann, official organist.

## GRAINGER HEARD IN GRIEG CONCERTO

Masterful Playing by Pianist as  
Soloist with Philadelphia  
Orchestra

PHILADELPHIA, Jan. 31.—Percy Grainger, the pianist, won one of the most pronounced successes of the season when he made his first appearance as soloist with the Philadelphia Orchestra, at its fourteenth pair of concerts of the season, at the Academy of Music last Friday afternoon and Saturday evening. The program, which was ably conducted by Thaddeus Rich, concertmeister of the orchestra, owing to the illness of Leopold Stokowski, who was suffering with the grip, included as its principal orchestral number the Second Symphony in E Minor of Henri Rabaud, which was played for the first time two seasons ago, and which was again received with much favor. It was very well played, especially the *andante*, with its hymnlike solemnity, and the charming *scherzo*.

The "Corsair" Overture of Berlioz was the opening number, while Elgar's "Pomp and Circumstance" March was

given at the close. Following the appearance of Mr. Grainger, his own composition, "Molly on the Shore," dance for string orchestra, was played, its spirited tunefulness of the Irish jig being very well liked by the audience, which received it with a cordial expression of favor.

In his playing of the Grieg A Minor Concerto, Mr. Grainger triumphed completely. It might be said that this music is worth while even when only ordinarily played, so rich is it in melodious beauty and dramatic power, but as Grainger plays it, it becomes more than ever a masterpiece. In the commanding sweep of his technique, in the opening *allegro*, and again in the *finale*, the pianist displayed remarkable ability, for his fluent execution had far more than mere technical display, back of it being always the sincere and true musician—the artist. The lovely *adagio* was notable for beauty of tone and poetry of expression, marking perhaps the highest point of excellence in the interpretation. There was a spontaneous burst of applause at the end of both the first and second parts on Friday afternoon, while at the close Mr. Grainger was recalled several times, with an enthusiasm which did not stop short of a genuine ovation. This success was repeated at the Saturday evening concert, when the same program was again presented.

A. L. T.



# DAVID AND CLARA MANNES

## ECHOES OF PAST THREE WEEKS' TOUR

"THEIR NAMES STAND FOR THE HIGHEST ORDER OF ARTISTIC CONCEPTION"

—St. Louis Republic

### CHICAGO

"They are an ensemble realizing in its best aspects the matter touched upon it yesterday's *Tribune*—that chamber music is an every-day, intimate art which reaches its highest perfection in such experience." —*Tribune*.

"These two artists have been heard in Chicago before, but not as frequently as could be wished. They have developed a feeling for ensemble quite as fine as that of the best string quartets." —*Evening Journal*.

"This artist couple plays with a profound reverence for the genius of Brahms, but besides this commendable quality they possess a finely balanced sense of rhythm, musical discretion and a perfect knowledge of ensemble playing." —*American*.

"They played with a fine sense of the music and a perfect ensemble." —*Evening Post*.

### GRAND RAPIDS

"Their work is always a marvel. \* \* \* It is the poetic interpretation of the musicians that appeals." —*News*.

"Singly, David and Clara Mannes are finished musicians. Together, they seem scarcely individuals at all. It is perhaps this perfect harmony and sympathy that has gained for the Mannes' the foremost place among chamber musicians." —*Herald*.

### MADISON, WIS.

"They are both unusual artists and deserving of great expression of appreciation." —*Wisconsin State Journal*.

### NORTHFIELD, MINN.

"It would be impossible to say too much in praise of the work of Mr. and Mrs. Mannes. Mr. Mannes is a finished musician, and Mrs. Mannes really contributes no less to their success than does her husband." —*Carletonia*.

### FREDONIA, N. Y.

"Was very fine, nothing better ever given in Fredonia. The harmony of the violin and piano was exquisite." —*Censor*.

### URBANA, ILL.

"Musically, nothing at the University this year has surpassed the recital.

"Many things entitle the Manneses to their position in the musical world. Playing with brilliancy, accuracy and superb style and finish, they executed a difficult program in a masterful way. With only an ordinary accompanist Mr. Mannes would probably have been able to carry any program with success, but with Mrs. Mannes at the piano, there was a combination that is rare indeed."

### DAYTON

"Both Mr. and Mrs. Mannes are musicians first and always, and from the very first number they create an atmosphere which at once puts their hearers in the right mood to listen and to get the true message from each number as interpreted by them." —*Journal*.

### CEDAR FALLS, IOWA

"The concert, although classical in every respect, seemed to be permeated with sincerity, refinement, and a simplicity of soul that reaches the heartstrings of man. To the ordinary listener technique makes little difference. The important thing is to get a response to the music that is in one's soul, and in this the artists succeeded beyond the usual measure. Even 'highbrow' music when interpreted by such experts finds response in the hearts of the common people."

—*The College Eye* (written by a student).

### ST. LOUIS

"The delicacy and soulfulness of Mannes' playing has been remarked time and time again." —*Daily Globe-Democrat*.

"It is hardly necessary to comment upon the playing of these two well-known artists. Their names stand for the highest order of artistic conception and performance. They have lived all their lives in an atmosphere where music was, if not almost, quite a religion, and where it is looked upon as indeed the divine art." —*Republic*.

"By sympathy of temperament and long playing together they have arrived at a remarkable unity of feeling, so that their performances seem the product of one brain instead of two." —*Post Dispatch*.

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## PRAISE FOR HEMUS IN PHILADELPHIA

Baritone Again Draws Admiring  
Attention to Program of  
American Songs

PHILADELPHIA, Jan. 28.—Percy Hemus, the American baritone, who gave his first recital in this city in Witherspoon Hall last season, at which time he won an emphatic success, was heard again at the same place last evening, presenting another interesting program, with the admirable assistance of Gladys Craven, as accompanist. This appearance was again under the auspices of the University Extension Society.

Mr. Hemus is a singer whom to hear once is to wish to hear again. Not only in the rich beauty of his voice, and the intelligence and refinement of his artistry, is he a singer of unusual talent, but so intimate does he make the bond of sympathy between himself and his audience, that his listeners are bound to enter with understanding and appreciation into all that he does.

Thus last evening in his presentation of a program made up entirely of songs by American composers did Mr. Hemus win and hold attention. His voice, while not of unusual volume, is wholly adequate in this respect, even for the effective interpretation of dramatic music, while in *mezza voce* his work is rarely beautiful and expressive. The latter quality was appealingly evident in his delivery of Cadman's "In the Land of the Skyblue Water" and "When the Misty Shadows Fall," by John Alden Carpenter, while Clayton John's dainty "A Belated Violet," and Schneider's charming "Flower Rain," were so exquisitely sung that they had to be repeated. In such compositions as these, Mr. Hemus proves the value of a close study of the poetry of a song and a definite understanding of its meaning, and it may be said that, whatever he is singing, there is real interpretation and deep sympathy, so that listening to him is a genuine joy.

The varied program last evening included such favorite songs as Arthur Foote's "I'm Wearing Away," Homer's "The Paupers' Drive," Bruno Huhn's "Invictus" and Damrosch's "Danny Deever," while among the new ones was "Earth Is Enough," written by Claude Warford and dedicated to Mr. Hemus, a song of considerable dramatic power, which was magnificently sung. Others, all very artistically rendered, were by Carl Busch, Arthur Hartmann, George B. Nevin, Marshall Kernochan, Mark Andrews, William G. Hammond, Fay Foster and Lulu Jones Downing.

ARTHUR L. TUBBS.

### Notables Attend Schelling Musicales

Mr. and Mrs. Ernest Schelling entertained with a musicale last Sunday night at their home at 131 East Sixty-sixth Street, New York. Among those who gathered in the studio of the famous American pianist were:

Mr. and Mrs. Gatti-Casazza, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. John McCormack, Mrs. F. W. Spalding and Albert Spalding, Mrs. Philip Lydig, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. Arthur Whiting, Mr. and Mrs. Herman Irion, Mr. and Mrs. Adamo Didur and daughters, Mr. and Mrs. Rudolph Ganz, Ernest Ansermet, conductor of the Imperial Ballet Russe, Mr. Peixotto, Ernest Urchs, Mr. and Mrs. Steinert of Providence, Mr. and Mrs. Charles Lanier, Mr. and Mrs. E. J. De Coppet, Mr. and Mrs. Joseph Choate, Jr., and the members of the Flonzaley Quartet.

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## Brief Extracts from John C. Freund's Public Addresses.

No. 12

When the fireworks of sensational newspapers have been exploded, when the hot air of indignation meetings in Europe has passed off, the sky will have cleared, the old conditions will have gone, never to return!

Our girls and boys will stay at home for their musical education. Then, if they wish, let them visit Europe to broaden their intelligence, and increase their store of knowledge.

By that time we shall have come to a realization of the value and dignity of our national musical life.

It will have ceased to be a shame and a reproach among nations to be called "an American musician"!

Great symphonic writers will arise! Great song writers, who will express the industry, the love of home, the simple, democratic domesticity, and, above all, the aspiration of this great nation for peace, for the brotherhood of man!

There will be librettists of distinction and composers who will write American operas worthy of the librettos—gripping music-dramas, based not on the artificial life, past or present, but on the struggle of humanity to raise itself from all that is gross to all that is noble!

All over the land we shall see opera-houses to present these music-dramas, which will be sung by our own singers!

There will be many symphonic orchestras, more and even better bands to give opportunity to American musicians and to give recreation, joy to the toiling masses, as well as to the cultured few.

Large choral bodies will arise—to give expression not alone to the compositions of the masters, but to their own love of song, to their happiness.

Music, beautiful music, will have found her way into the humblest, even the most sordid home, bringing her message of hope, of peace—of consolation!

### MY CREED

I stand for the American composer, musician, singer, conductor, music teacher, music critic!—I believe them to be equal to the best!

I stand opposed to the ridiculous prejudice against everything and everybody American—regardless of merit—simply because they're "American."

I stand opposed to the equally ridiculous prejudice in favor of everything and everybody foreign in music, regardless of merit, simply because they're "Foreign."

I stand for Democracy in music.

I declare

"The Musical Independence of the United States!"

### ZOELLNERS AT MONTGOMERY

Quartet Gives City Its First Chamber  
Program in Long Time

MONTGOMERY, ALA., Jan. 25.—The Zoellner Quartet appeared at the Auditorium of the Sidney Lanier High School, under the auspices of the Montgomery Music Club last night. An unusually large audience was present to welcome the distinguished artists. The program was a happy combination of early and modern compositions, and the appreciation of the offerings was evidenced by repeated demands for encores. This is the first visit of a chamber music organization to Montgomery in some time, and it was a rare treat to our music-lovers. The program consisted of the following:

Quartet Op. 18, No. 4, Beethoven; two Indian Dances for String Quartet on Native Melodies furnished by R. R. DePoe, Deer Dance, C. S. Skilton; War Dance (MSS, first time), C. S. Skilton; Violin Solo, Andante from Concerto, Mendelssohn, Amandus Zoellner; Quartet Op. 2 (two movements), Glière, Rain Song, Op. 35, Sinigaglia; Polish Folk Song arranged by Kaesmeyer.

W. P. C.

### Mrs. Stotesbury Discusses Debt America Owes to Aliens

What we owe to aliens was discussed by Mrs. Edward T. Stotesbury, wife of the Philadelphia banker and opera patron, at the National Conference on Immigration and Americanization held in Philadelphia last week. "Who are they, after all, these people whom we talk of Americanizing?" said Mrs. Stotesbury. "They fill our galleries at the opera, they flock to our art exhibits, they give the loudest measure of applause to Caruso and to our singers, who, after all, are their singers. What claim have we on music, or art, or the drama, or any of the things that make the soul of life which we have not received from them?"

Melanie Miller, an American singer, was married on Jan. 11 to Herman Arthur Doolittle in the Church of the Messiah, New York. The bridegroom is a graduate of Dartmouth College.

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## 357 RECITALS ON EXPOSITION ORGAN

Musical Interest Shown by  
Report of San Diego  
Organist

SAN DIEGO, CAL., Jan. 31.—Dr. Humphrey J. Stewart, official organist at the Spreckels organ pavilion at the San Diego Exposition, has just made his first annual report to the San Diego board of park commissioners, of which John Forward, Jr., is chairman. Despite the exceptional circumstances in which it is installed, Dr. Stewart says that the organ is in perfect condition.

The report says, in part:  
"Three hundred and fifty-seven recitals have been given. Of these three hundred and one were played by the official organist, and fifty-six by visiting organists. On one day (Dec. 24) the recital was omitted to allow time for preparation for the Christmas festival.

"It will doubtless be of interest to record the fact that at these recitals no less than 2597 compositions have been performed. Of these 2149 were played by the official organist, and 448 by visiting organists. Every composer of prominence, from Bach to Debussy, has been represented in the programs, and although the frequent repetition of favorite numbers has been inevitable, yet it will be found that every program has contained one or more novelties.

### Comprehensive Programs

"The programs have included symphonies, sonatas, suites, preludes and fugues, operatic overtures, selections from favorite operas, and a large number of smaller pieces.

"In addition to the daily recitals the organ has been frequently used at special concerts, such as those given by Schumann-Heink, Marcella Craft, Ellen Beach Yaw, George Hamlin, Hugh Allan, Alys Lorreyne and many other eminent artists. The organ has also been used with fine effect in choral concerts, particularly those given by the Mormon tabernacle choir and by the San Diego People's Chorus, under the direction of Willibald Lehmann.

"During the year we have been favored with recitals by the following visiting organists:

Warren D. Allen, San Jose; Dr. George Whitefield Andrews, Oberlin, Ohio; Richard Keys Biggs, Brooklyn, N. Y.; Dr. William C. Carl, New York; Dr. Frank Wilbur Chase, Sewickley, Pa.; Clarence Dickinson, New York; Dr. Roland Diggie, Los Angeles; Ernest Douglas, Los Angeles; William J. Gompf, Buffalo, N. Y.; Harold Gregson, Auckland, N. Z.; Hamilton Hunt, Minneapolis; Caroline Lowe, Cleveland, Ohio; Will C. MacFarlane, Portland, Me.; Walter Handel Thorley, San Francisco; Archibald Sessions, Los Angeles; Harry L. Vibbard, Syracuse, N. Y.

### Children's Department Organized by Miami (Fla.) Club

MIAMI, FLA., Jan. 28.—The Miami Musical Club has organized a children's department. The first meeting was held on Jan. 15, when Mrs. L. B. Safford gave a lecture-recital on the development of the pianoforte, sketching the history of its development. Among the interesting musical events of Miami are the Sunday night sacred concerts, being given at Halcyon Hall and the Royal Palace Hotel. At the former White's Symphony Orchestra is playing.

A. M. F.

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## DRAMATIC ART HOLDS STRONG APPEAL FOR ZABETTA BRENSKA

Young Mezzo-Soprano Doing Opera Scenes Because She "Loves to Act"—"Carmen" Her Favorite Opera Rôle—Choice of Song Composers Falls on Brahms

PEOPLE who believe that opera stars and concert singers have "no ideas outside of their art" should take to interviewing them for a time. This is apropos of a recent conversation I had with Zabetta Brenska, the young mezzo-soprano who will go on concert tour with her husband, Paul Althouse of the Metropolitan Opera Company, at the close of the present opera season.

Zabetta Brenska's specialty is ideas—ideas about the drama, photography, outdoor sports, acting, and people, especially people. A chat with her convinces one that the young singer is going to bring some clearly-defined ideas on human nature, founded on personal observation and analysis, to her song interpretations.

### Likes Modern Plays

"I love the theater, especially the modern plays that are translating everyday life," was her reply to a question about her favorite amusements. "I like the dramatists who are trying to show us human nature in all its terms, not the carefully-glossed-over, conventional things but all the lights and shadows of life. Then, I am fond of it because I love to act. I thought, at first, I would never be able to sing in concert because I can't stand immovable in one spot. I want to act my songs as well as sing them. That's why I'm delighted over the programs that Mr. Althouse and I are planning for our spring tour; we're putting on opera scenes, you know. The first part of our programs is to be song recital and the last half opera bits."

The Garden Scene from Moussorgsky's "Boris Godounow" was cited as the soprano's favorite in the opera scenes included in her repertoire.

### Brahms Her Favorite

"My favorite composers? Brahms, I think. I love the songs of Schubert and Schumann, but I am not attempting to sing them yet. It takes rare art to sing the simple things, but people do not always seem to recognize that. It's the reason why we have so few successful *Juliet*s. When one's art has matured to the point where the artist attains simplicity she has, usually, left girlhood too far behind to be a convincing *Juliet*."

"Carmen," was the prompt response to a question about her favorite opera character. "There are so many *Carmen*s in the world I don't see why some one doesn't give us a better delineation of her, something more convincing than the glorified *Carmen*s we've been fed on repeatedly."

### Interested in Photography

Among her "hobbies" Mme. Brenska includes photography, and has some delightful Italian views and bits of Bermuda scenery taken on a recent trip. Bermuda coloring and sunshine charmed the singer, who had the enjoyable experience of going over the same route taken by Annette Kellerman in making motion pictures with a Bermuda setting. "O, yes, I swim," she said, "so I could go through the whole program. I had Miss Kellerman's guide and he told me what she did. It was strenuous, but lots of fun. And one can have the most glorious sailing experiences in Bermuda waters if one isn't afraid of getting a bit wet."

Horseback riding and tramping are included in Mme. Brenska's schedule of desirables in outdoor sports. She believes in the gospel of early rising, and seven o'clock usually finds her out for a pre-breakfast gallop. Then follows study, to which she devotes the morning hours, and practice of the songs which will appear on her concert programs.

Mme. Brenska regrets that the concert tour she and Mr. Althouse were

to have made through Germany was cancelled, at the outbreak of the war, "but I expect to sing in Germany some time," she said, adding, "I hope one ef-



Zabetta Brenska, Who Will Be Heard in Concert Tour in Early Spring

fect of the war will be to remove Strauss's influence from German music. In fact, I believe all European music but it will not be symphonic—that doesn't fit us."

MAY STANLEY.

## Julia Culp Began Giving Song Recitals at Age of Fifteen

IN the minds of American concert-goers the name of Julia Culp, the Dutch *lieder* singer, has come to represent the highest expression in vocal art. This is her third season in the United States and her recitals have gained steadily in popularity among those who follow the art of song singing.

Mme. Culp recently compiled her own autobiographical sketch, in which she related her life-story as follows:

"I was born at Groningen, a little town in Holland, Oct. 6, 1883. My mother discovered my beautiful voice when I was two years old, for I cried so terribly that she constantly told my father, 'You see she will become a singer, she has such lungs and temperament.' My

father would not believe it, and so when I was seven years old he wanted me to study the violin first. So I did, but I did not like it at all. Nevertheless, I was such a good pupil that I often played violin solos in our little town, being then nine years old. Of those 'classical' concerts I can only think now with horror.

### Selects Burleigh Songs

"My voice began to develop when I was ten years old. However, in school, when choruses were sung, the teacher would not allow me to sing because I sang so loud he could not hear the voices of the other children. I began my singing lessons when I was twelve years old. My voice was always very natural and easy, so I really had no trouble with technical things.

"A real song recital I sang for the first time when I was fifteen years old, in Groningen and in Amsterdam. After

those first recitals I became a pupil at the Amsterdam Conservatory, where I studied with Cornelia van Zanten. When nineteen years old I came to Berlin, and though I gave my first recital there with great success, I felt that I had so much to learn I stopped giving concerts and studied two years with Etelka Gerster, from whom I learned everything.

"After those two years I began my career, singing everywhere in Germany, Russia, France, Austria, Spain, Italy, Holland, Norway, Sweden, and Denmark; in fact, all over Europe. I gave recitals with Grieg, Saint-Saëns and Richard Strauss, and sang with the principal European orchestras under Nikisch, Weingartner, Richard Strauss, Max Reger, Mengelberg, Fiedler, Hausegger, and others. I sang also at the different royal courts in Europe. I first came to America in January, 1913, and I must say that I feel at home here and I am happy to sing my songs to the American public, which has such a fine understanding of music.

"My different accompanists have been Dr. Heinrich Potpeschnigg, the intimate friend of Hugo Wolf, my sister Betsy, then the late Erich Wolff, and for the last four years Coenraad v. Bos."

## THE ART SUPPLEMENT LUCIEN MURATORE

EVEN if the present Chicago Opera Company season were not to be set down as one of unusual brilliance in the matter of noted singers and new operas introduced, it would be a significant addition to our musical history by reason of its impressing upon our public the fact that in Lucien Muratore the world has a tenor who is upholding the very highest operatic traditions. Mr. Muratore's sensational success with the Campanini forces has been the more remarkable in that the impresario has offered a number of famous guest artists, while Mr. Muratore has held his own against these as a regular member of the company.

As MUSICAL AMERICA has chronicled during the season, Mr. Muratore has evoked the most substantial and sincere enthusiasm with his interpretations of the leading tenor rôles in "Faust," "Carmen," "Romeo et Juliette," "Werther," "Monna Vanna" and "Déjanire." Besides the lovely quality of his singing, the telling power of his characterizations and his distinguished stage presence, Mr. Muratore has been remarkably careful about the niceties of costume and make-up, to which end he has made studious investigation into the periods represented in the different operas. This attention to artistic details is innate with the French singer, who has decided gifts as an illustrator and is a student of the fine arts.

In the period preceding his present season in America Mr. Muratore completed an extended term of service in the French army.

In his former season with the Chicago Opera forces Mr. Muratore scored operatic triumphs with that company not only in Chicago but in Philadelphia and New York, making his opera début in the Metropolis as *Prinzivalle*, in "Monna Vanna," at the Metropolitan. In the same season Mr. Muratore won hearty recognition for his art at the Boston Opera House with the Henry Russell organization in such rôles as *Prinzivalle* and *Faust*.

This artist has played an important part in the current operatic life of America by interpreting for the American public various rôles in French operas which he created during his distinguished career as premier tenor at the Paris Opéra. Mr. Muratore has created about nineteen rôles in various works at the Paris house, such as *Lentulus*, in Massenet's "Roma," and *Herod* in the French master's "Hérodiade."

Following his operatic work of the present season Mr. Muratore is to appear in several concerts.



## CINCINNATI SYMPHONY ORCHESTRA

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Dr. Ernst Kunwald, Conductor

"Dr. Kunwald is more than a musician—he is a savant—he is more than a savant—he is an artist."—DEVRIES—Chicago American

KLINE L. ROBERTS, Manager

12 Times-Star Bldg., Cincinnati



# DEBUT at the METROPOLITAN OF ANNA FITZIU

LYRIC SOPRANO

in World-Premiere of Granados's "Goyescas"  
on Friday Evening, Jan. 28, 1916

*What the  
New York Critics  
Say:*

THE TRIBUNE:

"No more beautiful figure ever stepped upon the Metropolitan stage than appeared when Miss Fitziu made her entrance as 'Rosario.' The fairest dreams of Goya were realized--at least in face. Miss Fitziu also has a voice, a powerful organ of good timbre."

THE SUN:

"Miss Fitziu disclosed a voice of abundant power."

THE HERALD:

"She is pretty, has a brilliant and big voice."

THE AMERICAN:

"Miss Fitziu made a very handsome heroine. She has a pure and well-trained voice, of agreeable quality, and sings with style."



AS "ROSARIO" IN "GOYESCAS"

*What the  
New York Critics  
Say:*

THE PRESS:

"She made a decidedly agreeable impression from a vocal point of view in music surely not written with great consideration for the voice. Hers is a soprano of good quality and of considerable dramatic fibre."

THE WORLD:

"Miss Fitziu should find a place for herself, because her talents are above the ordinary."

THE EVENING MAIL:

"Anna Fitziu works conscientiously and painstakingly in the part of Rosario and displays a surprising volume of tone for so young a singer. Her make-up is typically Spanish."

THE STAATS ZEITUNG: "In the role of Rosario Miss Anna Fitziu presented herself to us; she has a charming appearance, like a full-blown rose, her stature crowned with a beautiful head, with brightly shining eyes. The lady has a fine soprano, which she uses very tastefully. On the whole she is an artist, who won a well-deserved success and who should give us other good performances."

**Management: R. E. JOHNSTON, 1451 Broadway, New York**



# THE ROMANCE OF MUSIC

(Recollections of a Noted Music Critic)

Written for "Musical America" by

Maurice Halperson

(Music critic of the "New Yorker Staats-Zeitung")

First Article: "THE FIRST PERFORMANCES OF 'AIDA'"

THERE are but few operas which enjoy universal popularity—despite the changes of time and taste and regardless of political, racial and national boundaries. As examples of undeniable international popularity I should cite



Maurice Halperson

only "Lohengrin" of German operatic literature, "Carmen" of the French, and "Aida" of the Italian.

As the result of a lifetime of musical experience and observation I should unhesitatingly say that, although a good many other operas are thoroughly popular, it is a popularity to be differentiated from that of the above-men-

tioned works which alone I can term, in the truest and fullest sense, internationally popular.

It is a matter of musical history that the inception of "Aida" was due to the fact that the art and splendor-loving Ismael Pasha, Khedive of Egypt, wished to commemorate the completion of Ferdinand de Lesseps' great engineering feat in such a manner, that the opening of the Suez Canal should become an event of the first magnitude. After the very doubtful success of Verdi's "Don Carlos," which had saddened the grand old man of Busseta, it was not believed that he would continue to compose.

Jealous of his successes, his enemies industriously spread reports that the Italian master, his creative powers totally exhausted, had finally withdrawn before the conquering advance of Wagner. The answer to these reports was "Aida," a work which, extraordinary to relate, was finished in the short time of eleven months. Ismael Pasha had commissioned Verdi to compose a gala opera to be based on a plot from the old history of Egypt offering him 200,000 francs, a payment unheard of in those days. Fortunately, an appropriate libretto was soon produced.

## Importance of the Librettist

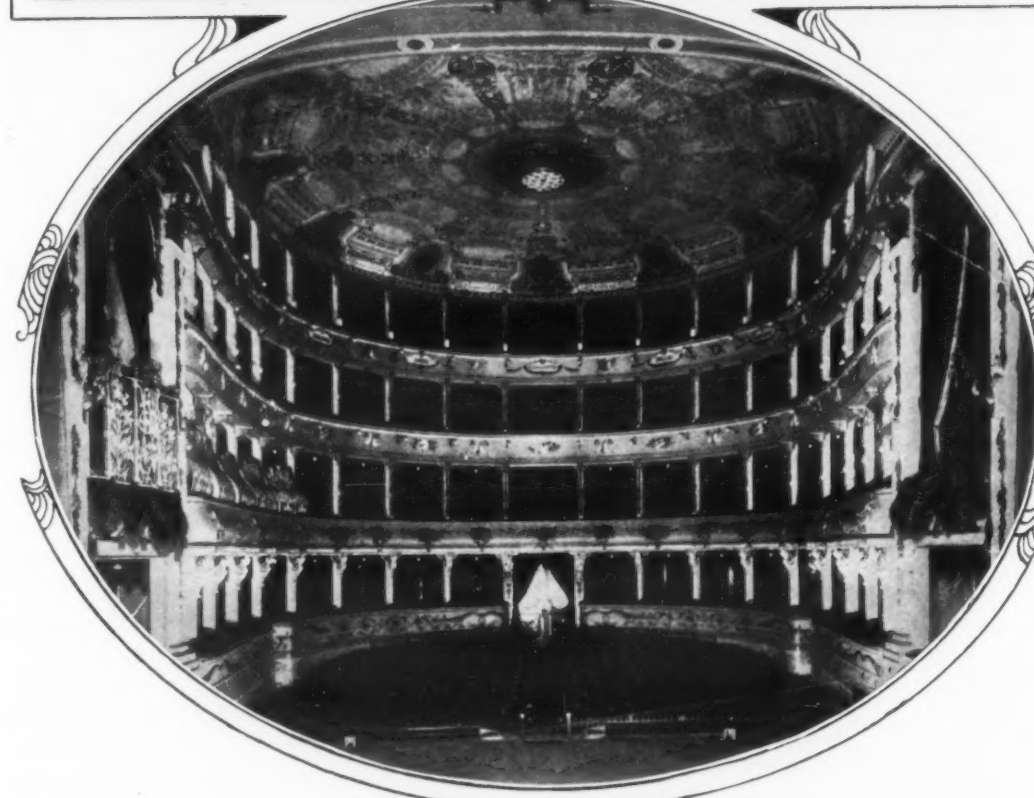
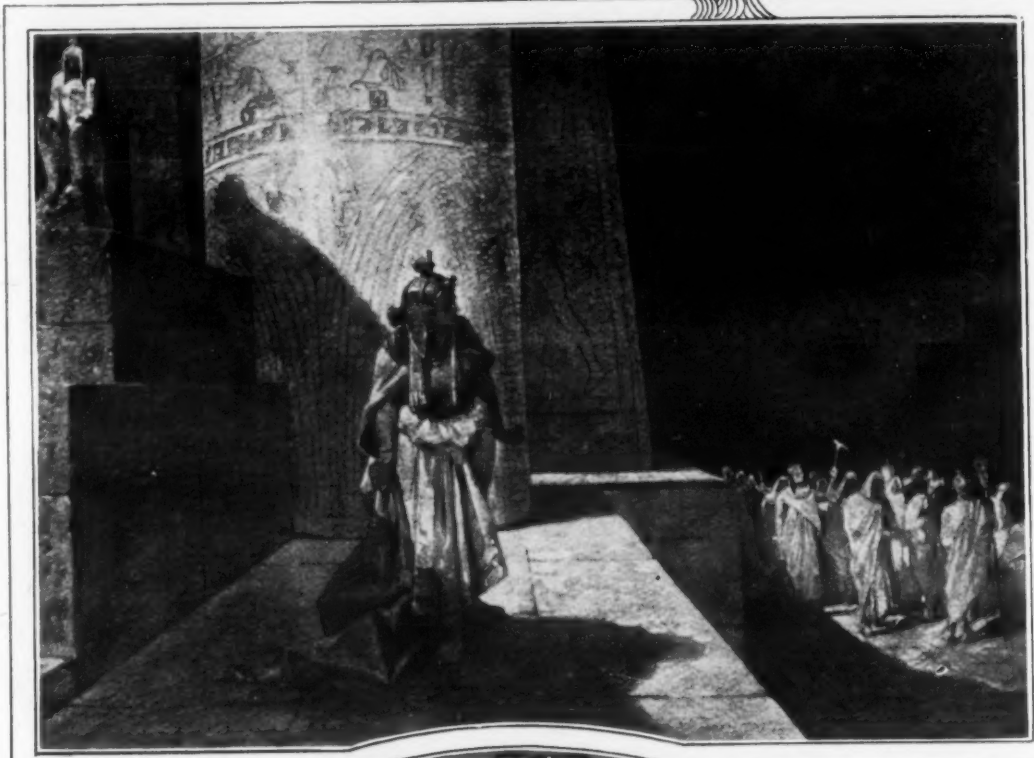
With entire justice John C. Freund has called attention in the pages of this publication to the fact that the name of the librettist is usually regarded as entirely negligible, although it is generally conceded that a good libretto is essential to the fullest development of the composer's ideas and does much toward insuring the ultimate success of the work. The story of the libretto of "Aida" is an interesting one. Basing his scenario on his historical and Egyptological studies, the famous French savant Mariette Bey, wrote a tragic love story which was enthusiastically accepted by Verdi. The action of this scenario was in turn worked out in four acts by Camille du Locle, one of the French collaborators of the libretto of "Don Carlos" written for the performance in Paris, and then put into ringing verse by a Milanese literary man, Antonio Ghislanzoni.

As a matter of fact, Verdi himself suggested some of the best ideas for the libretto, as, for example, the very excellent effect in the last scene, of the sharp contrast between the splendors of the temple above and the black gloom of the dungeon below. Although Verdi finished the opera within the stipulated time, Ismael Pasha was unable to produce it on the date first set, because of the outbreak of the Franco-Prussian war and the consequent failure to receive the costumes and scenery, the commissions for which had been almost entirely given to Parisian firms. During the subsequent bombardment of Paris by the Germans, the accessories and costumes lay in a storehouse. It was, therefore, found necessary to postpone the first performance in Cairo until the 24th of December, 1871, this being followed by the Italian premiere on the 8th of February of the next year.

Because of his great fear of travel by sea and the malady sometimes unfortunately accompanying it, Verdi intrusted the leadership of his opera in Cairo, to his friend, the well known contra bass player, Bottesini, who, in addition to his own specialty, also conducted. At that time, such a thing as a "star

and, under the direction of D'Ormeville, now at the head of a well-known opera agency in Milan, a small army of scholars, writers and artists was engaged in making the production one of the utmost brilliancy and of entire fidelity in every detail.

It was Ismael Pasha's desire to make



Above: Scenarist's Painting of the Trial Scene in "Aida," an Artistic Conception Which Interested Verdi, but Which Was Never Executed in Detail.  
Below: The Interior of the Opera House at Cairo, Egypt, Where "Aida" Had Its First Performance

conductor" was unknown, and a leader was considered to have entirely fulfilled his artistic obligations as a conductor when he promptly and correctly gave each singer his cue and prevented the chorus from coming to grief. Verdi himself told the story, that at the first performance of his opera "La Forza del Destino" he found it necessary to stand in the wings and from there to indicate the tempo with a baton to the conductor because the "wretched fellow" had been utterly unable to give the correct tempi himself. The cast of the first performance of "Aida" was a brilliant one. Pozzoni-Anastasi and Grossi took the parts respectively of Aida and Amneris, while Mongini and Medini sang Rhadames and Amonasro. Contemporaneous critics speak of the performance as being an indescribable triumph.

## Like a Chapter from "Arabian Nights"

The tales told of the magnificence of the opera's production sound like a chapter from the Arabian Nights. Not less than a million francs were expended

use of as many plastic settings as possible, and it was only owing to the fact that it would have required hours of time for the placing of the massive altars, statues, mummies, sphinxes, etc., that the usual stage settings were finally substituted. Even the smallest detail was archaeologically correct.

To this day visitors to Cairo can see the entire settings and costumes used at the first performance. The jewels and costumes were barbarically beautiful. The greatest care was expended in the selection of the performers, so that they might also conform physically to the requirements of their parts. Even the dancers are said to have been the most beautiful anywhere obtainable. And in this, Ismael Pasha's taste was notoriously as good as his experience was great!

## Regard for Detail

Toscanini has described to me an incidental example showing how carefully every detail was discussed and worked over. D'Ormeville suddenly raised the

question of the historical authenticity of Rhadames surrendering his sword to the high priest as demanded by the libretto. After the question had been thoroughly discussed pro and con by a good many scholars it was decided to lay the whole matter before Ghislanzoni, the librettist. Ghislanzoni, a well known wit, replied: "If a wooden sword is used by all means let him surrender it; if it is made of precious metal better not intrust it to the hands of the doubtful priest." The sword was surrendered—it was a wooden one.

After months of the most painstaking labor, "Aida" was produced in Milan, at the Scala, six weeks after its premiere at Cairo. Verdi himself made a good many changes for the Milan performance, particularly in the matter of the original short prelude, for which he wished to substitute a longer and more richly detailed overture. After playing it at the first rehearsal the musicians broke into prolonged applause, but Verdi, red with excitement and anger, cried: "Don't make yourselves ridiculous by applause. This is bad; it is beneath criticism." And the new overture was immediately replaced by the old prelude. After believing until two years ago, that Verdi, in his anger, had destroyed this overture, it was found still to exist, and several eminent musicians, among them Arturo Toscanini, were permitted to examine it. The gentlemen in question never submitted an official report, but, from the very fact that nothing more was said of the overture, it may be deduced that the later judges concurred in the earlier verdict of the composer.

## The Milan Premiere

Verdi himself conducted all the fatiguing rehearsals for the Milan premiere, but entrusted the baton to his faithful friend and co-worker, Franco Faccio, for the first performance. It is difficult to form an adequate mental picture of the suppressed excitement and tension, that prevailed in the auditorium as Faccio appeared at the conductor's desk on the opening night. The audience sprang to its feet, and shouted, "Viva Verdi," until it seemed as though the overture should never begin. Every number was greeted at its close, with wild applause. In my opinion, we, who are the product of a less hot-bloodedly enthusiastic race have but little right to sit in judgment on, and condemn as inartistic, such temperamental exuberance. As well expect to stop the current of a mountain stream with the cup of one's hand as to silence such a storm of enthusiasm. Time and again the composer was recalled, a negligently dressed and incongruous figure in the midst of the gorgeous Egyptians and Ethiopians.

After Amneris's laments in the trial scene the calls for Verdi became more and more insistent. At that moment the composer was under the stage from where he conducted for the musicians, who, unseen by the audience, play the music for the scene. The audience however, refused to quiet down, and continued to applaud until Verdi's head suddenly appeared through the trap door, and, after he had bowed repeatedly, the action on the stage was permitted to continue. The ensemble of this performance was a very fine one: Teresina Stolz, Aida; Marie Waldmann, Amneris; the tenor Fancelli, Rhadames; the baritone Pandolfi, Amonasro.

## Verdi's Keen Wit

During the rehearsals, Fancelli, gifted with a glorious voice, but whose intelligence and histrionic ability were, as Verdi observed, "a negligible quantity," caused the composer much uneasiness. Verdi called his Milanese Rhadames "Salame d'oro." Salame, let it be known, is an Italian sausage which traces its origin to the good city of Bologna, and the term Salame, when applied to a person, meaning quite the reverse of intelligent or temperamental. At the rehearsal, Fancelli, singing the words, "For you have I turned traitor to my country," and supposed to be addressed to Aida, dashed to the footlights. Verdi quietly remarked: "Ah, I see you have turned traitor to your country for the sake of the stout gentleman in the sixth row, but I really don't know whether he is quite worthy of your great sacrifice. So you might turn a little to the left and sing the words to your Aida, dearest Salame d'oro!"

In the next article of this series I shall speak of the traditions of "Aida," particularly such as those originated by Verdi himself, and which, unfortunately, have been permitted to fall more and more into disuse.

At a musicale given by Mr. and Mrs. Albert Clavburgh, of 318 West Eighty-first Street, New York, Jan. 16, the artists were Mrs. Emma von J. Wellman, Rafaelo Diaz and Fred Hilliard.



## ANOTHER GRAVEURE TRIUMPH

Aeolian Hall  
New York  
Jan. 26.

*Significant Excerpts from  
the New York Papers*

(To reprint the notices in their entirety  
would require several pages.)

### The Tribune:

"His is a beautiful voice. He possesses intelligence, taste and a rich powerful voice. He was greeted yesterday by a large and interested audience."

### The Sun:

"Mr. Graveure has earned for himself the serious consideration of singers as well as of music lovers and by reason of certain clearly defined merits."

## "THE BARITONE INCOMPARABLE"

*The Sensation of the Season*

### The New York Times:

"Again Mr. Graveure emphasized the fact that his voice is an exceptional one and that he commands resources that not every singer possesses."

### The Evening Mail:

"Louis Graveure has become a distinct personality of the concert stage. His second recital, given at Aeolian Hall yesterday afternoon, was a veritable triumph, in which the singer scored as heavily with the art of his interpretations as with the natural and virile beauty of his voice. Mr. Graveure's diction in general is a marvel of clarity. He succeeds in singing the English language quite as beautifully and intelligibly as the others."

Steinway Piano.

Management: ANTONIA SAWYER  
Aeolian Hall, New York

## FARRAR AND SHATTUCK IN HOUSTON CONCERTS

Soprano and Her Company Appear with  
Treble Clef Club—Pianist a Highly  
Praised Performer

HOUSTON, TEX., Jan. 23.—The largest of the several Texas audiences before which Geraldine Farrar has recently sung was that assembled last Monday night in the City Auditorium for the second concert of the Treble Clef Club, in which she was the star attraction. The seated listeners at this affair numbered exactly 3300, and the assisting artists, Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, pianist, were encored almost as rapturously as was the prima donna herself. The club, under Julien Blitz's direction and with Sam Swinford as accompanist, opened the program with a double chorus number, Bruno Huhn's "Destiny" and MacMurrugh's "Macushla," beautifully arranged for the club by Frantz Brogniez, the husband of one of the members. At the very end of this chorus, Mrs. George Reynolds's beautifully clear voice rang out, long sustained and true to pitch, in the highest note that was heard throughout the evening. The club's encore was "Comin' Through the Rye."

The Treble Clef Club's officers are: Mrs. N. C. Munger, honorary president; Mrs. R. C. Duff, president; Mrs. George Reynolds, vice-president; Mrs. P. H. Fredericks, second vice-president; Helen Saft, secretary; Gertrude Rolle, treasurer; Mrs. J. C. Underwood, corresponding secretary; Mrs. T. C. Rowe, librarian; Mrs. W. A. Haley, assistant librarian; advisory board, Tillie Schmidt, Mrs. J. E. Duff, Pearl Perkins, Ruby Estes, Mrs. George Wilson, Corine Spaith, Mrs. C. N. Campbell, Mrs. Bessie Wenzell.

Last Sunday the weather, for this latitude, was cruelly cold. Nevertheless, an audience exceeding a thousand gathered in the auditorium and listened delightedly to the exquisite playing of Arthur Shattuck. The depth of power and the extreme finish of this artist's pianism were instantly recognized and, meeting the demand, he practically doubled in encores the length of his program. On Tuesday, Mr. Shattuck, as honor guest of Mes. Nunn and Hutcheson, met socially about a hundred of Houston's leading musicians.

On Sunday night, in the First Presbyterian Church, "The Christ Child," C. B. Hawley's cantata, which was given here at Christmas, was repeated as a memorial to the composer. Of this choir, directed by Ellison Van Hoose, Louise Daniel is organist. The following members of the forty-voiced choir presented the various short solo parts in the score:

Sopranos—Mrs. Ruth Garrot Brown, Mrs. George A. Byers, Miss Alice Houx, Mrs. D. D. Krah, Miss Grace Quay, Mrs. G. E. Reynolds. Tenors—A. J. Dow, Ralph Longley, Paul Wise. Contraltos—Mrs. Camille Clark, Virgie Hardee, Mrs. W. C. McLelland, Eloise Turner, Theba Von Hofe. Baritones and Basses—C. E. Girten, D. D. Krah, Dr. B. T. Perkins.

WILLE HUTCHESON.

### TENOR GIVES COSTUME RECITAL

Carl Peterson and Others Heard in  
Bodell Studio

A costume recital by Carl Peterson, a young tenor, was given in the studio of his teacher, Hanna M. Bodell, last Saturday evening. Before Mr. Peterson appeared in the costumes of the Duke in "Rigoletto" and Mario Cavaradossi in "Tosca," he sang "When Shadows Gather" of Marshall, Grieg's "Ich liebe dich" and "Ständchen" of Schubert. Mr. Peterson is extremely young and this fact alone disarms criticism, but it may be remarked that after he has appeared more frequently in public he will be better able to control his light tenor voice. A slight nervousness, occasioned by his first appearance, even in a semi-public manner, may have been responsible for the forcing of his upper tones. When he sang in a natural and unrestrained manner he attained some good effects.

Mr. Peterson was assisted by Bernardo Olshansky, baritone of the Boston Opera Company; Theodore Heinroth, cellist, and Mme. Victoire Skarine, reader. Mr. Olshansky sang Massenet's "Elegie," "If Thou But Whisper," a Russian folk-song in Russian and a duet with Mr. Peterson. He revealed a magnificent, powerful voice that shook the small hall, and showed himself an artist of mature experience. He was liberally applauded. Mr. Heinroth played numbers by Saint-Saëns, Davidoff, Moszkowski and Van Goens. Mrs. Irene Hall was the accompanist.

H. B.

## PHILADELPHIA OVATION for PERCY HEMUS At his Second Witherspoon Hall Recital he is ENGAGED FOR A THIRD RECITAL

under the same auspices

PHILA. RECORD

JAN. 28th, 1916.

"THE WONDERFULLY MUSICAL QUALITY OF HEMUS' VOICE AT ONCE ATTRACTS THE AUDITOR AND GROWS CONTINUOUSLY IN APPEAL BY THE SKILLFUL AND SYMPATHETIC STYLE ACQUIRED BY ITS OWNER."



"THE MASTER INTERPRETER"

This Audience is from a photograph of a Percy Hemus Carnegie Hall, New York Audience.

### THE CRITICS APPROVE UNANIMOUSLY

PHILADELPHIA INQUIRER, Jan. 28th, 1916:

"The greatest interest was evident in an audience of unusual proportions which the occasion had assembled. MR. HEMUS' BARITONE, ONE OF GREAT POWER, RICH IN TONAL QUALITIES AND OF PLEASING PLIABILITY, directed with ease, assurance, and good taste that is a continual joy to his auditors."

PHILADELPHIA EVENING LEDGER, Jan. 28th, 1916:

"A modern audience that is content to sit through a recital unvaried by operatic arias and groups from different schools of composition is exceedingly rare, and the artist who dares attempt such a feat should be prepared for a cool reception. Even John McCormack holds fast to miscellaneous programs. But Mr. Hemus came through the ordeal unscathed. HIS VOICE IS OF A BEAUTIFUL QUALITY, WITH THE TRUE BARITONE TIMBRE, EXCEPT IN THE VERY HIGH NOTES, WHERE IT ASSUMES A TENOR CHARACTER THAT REMINDS STRONGLY OF EVAN WILLIAMS. Mr. Hemus enunciates clearly, so that every syllable is distinctly heard."

PHILADELPHIA RECORD, Jan. 28th, 1916:

"Hemus does not exclude foreign songs from his repertoire but translates them so his hearers can get a clear comprehension of the poetic lines which are generally the inspiration of a really beautiful song. THE WONDERFULLY MUSICAL QUALITY OF HEMUS' VOICE AT ONCE ATTRACTS THE AUDITOR AND GROWS CONTINUOUSLY IN APPEAL BY THE SKILLFUL AND SYMPATHETIC STYLE ACQUIRED BY ITS OWNER."

PHILADELPHIA EVENING TELEGRAM, Jan. 28th, 1916:

"Mr. Hemus' diction is impeccable. He sings with excellent method, and THE FULL, UNFORCED QUALITY OF HIS VOICE, particularly in the upper register, IS A DELIGHT. HE ALSO MAKES AND LEAVES AN IMPRESSION OF HONEST AND SINCERE EFFORT TO GIVE OF HIS BEST—AND HIS BEST IS EXTREMELY GOOD."

PHILADELPHIA LEDGER, Jan. 28th, 1916:

"MR. HEMUS PLEASED AN AUDIENCE WHICH FILLED THE HALL. The departure in presenting a recital program without relying on foreign composers proved a refreshing novelty."

PHILADELPHIA EVENING BULLETIN, Jan. 28th, 1916:

"Mr. Hemus was in splendid voice and rendered all of his eighteen songs with the ease and grace of the accomplished vocalist. He displayed THE FULLNESS AND RANGE OF HIS VOICE to most advantage in 'Earth Is Enough.' MR. HEMUS GAVE INDIVIDUAL INTERPRETATIONS OF ALL HIS SONGS. He sang Cadman's popular 'From the Land of the Sky-Blue Water' leaning on the piano, with eyes closed, in a soft, sweet, prayerful voice with admirable effect."

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## OUTSTANDING EVENTS IN ROCHESTER MUSIC

Week of Exceptional Offerings  
Includes Symphony and Com-  
munity Chorus Concerts

ROCHESTER, N. Y., Jan. 21.—In a Tuesday Musicales evening series concert at Convention Hall on Friday evening, Ernest Schelling, pianist, and May Peterson, soprano, were the soloists. This proved to be a concert of high artistic merit. Between Mr. Schelling's brilliant performance and Miss Peterson's voice of lyric sweetness, the evening was long to be remembered. There was a large audience.

The following night at the same place saw several members of the Boston Opera Company, brought here by the local manager, James E. Furlong. The Japanese prima donna, Tamaki Miura, was the shining light of the performance, charming her audience with arias from "Madama Butterfly," "Iris" and "Orfeo." The other soloists were Felice Lyne, coloratura soprano; George Baklanoff, baritone; Fely Clément, mezzo-soprano, and a corps of dancers from Pavlova's Russian Ballet. The accompaniments were faultlessly played by Alexander Smallens.

On Sunday afternoon at the Fine Arts Building, the second "Salon Musicale" was given in the Recital Hall by the Orpheus Quintet—Mrs. Marie Dax Parmelee, soprano; Mrs. Charles G. Hooker, contralto; Frank Spencer, tenor; J. Guernsey Curtiss, bass, and Mrs. C. L. Garner, pianist. Charles Wakefield Cadman's song cycle, "The Morning of the Year" was given a very fine performance. The ensemble work of the quintet was excellent.

On Monday evening at the Lyceum Theater, the Rochester Symphony Orchestra presented an admirable program, with David Hochstein as soloist. Mr. Hochstein played with verve and fineness of interpretation and won much well-merited applause.

On Thursday evening at Convention Hall, the Community Chorus, Harry Barnhart, conductor, gave its second annual free performance of Handel's "The Messiah." The services of the soloists, the programs and the two pianos with which the chorus was accompanied were all donated and, as the concert was free, the hall was given free by the city. The soloists were Lena Everett, soprano; May Hathaway, contralto; Harry Thomas, tenor, and Judge Robert Thompson, of Canandaigua, bass. The accompanists were Alice Carlotta Wysard and Mary Ertz Will. There were about three hundred members of the chorus on the stage, and as they had all worked hard to learn their parts, the choruses were sung with fine effect. The soloists all excelled themselves, Judge Thompson especially winning great applause with his spirited rendering of the bass solo, "Why Do the Nations Rage." In spite of the lack of an orchestra, the performance, owing to Mr. Barnhart's skillful leadership, was most admirable. MARY ERTZ WILL.

Slavonic Program Given by Detroit Club

DETROIT, MICH., Jan. 22.—Well balanced and extremely interesting was the program of Slavonic composers presented

## Opera in English and Municipal Opera America's Need, Says Mabel Riegelman



No. 1—Mabel Riegelman, the Distinguished Operatic and Concert Soprano of Chicago, and Her Pets. No. 2—The Audience That Faced Miss Riegelman in Her Recent Appearance in the Greek Theater, Berkeley, Cal. No. 3—Miss Riegelman's Latest Portrait

ONE of the busiest sopranos touring the country is Mabel Riegelman, whose home is in California, and who has hosts of friends not only in the West and South but also in other parts of the country where her concert work has won her the esteem of the musical public.

Miss Riegelman's recent appearance before the Pioneer Club in Terrell, Tex., was at a sort of festival in her honor. Besides singing a number of operatic arias and songs, Miss Riegelman was invited to address the members of the club on "Why Not Grand Opera in English?"

"The singing of opera in our own tongue is a topic close to my heart," said Miss Riegelman. "It is my hope to assist in creating a greater demand for more

and better music. I believe that will come about when opera in English is the rule and not as now the exception."

Miss Riegelman stated that many foreigners refused to sing in English, and would not study it, while an American girl signing a contract for opera had to be prepared to sing in four languages, German, French, Italian and English.

Some one in the club asked why there was such a demand for foreign music, and Miss Riegelman laughed and replied, "For the very same reason, I suppose, that we think our clothes are grander if they bear the trade mark of some Paris shop, when we all know we have just as lovely things in America. We have just as good singers here as abroad, but we do not have the advantages offered in the old countries. We need municipal opera houses. With this and people brave an enlightened enough to demand grand opera in English, America

will surely lead the world in music.

During her tour last month in the South and Southwest Miss Riegelman sang in Sherman, Tex., where she had her first glimpse of a field of cotton, and there is a rumor that she may add "Cotton-eyed Joe" to her list of songs when she returns to sing in Sherman. At Alameda, Cal., where she sang at the Oakland Municipal Auditorium, 6000 persons were entranced with her singing of a group of songs.

At present this popular American soprano is touring the Central West, and is being extolled for her charm of personality as well as for her artistic attainments and gifts as a singer. M. R.

by the Tuesday Musical at the Statler on Jan. 18. Mrs. Mackenzie-Wood read a delightful paper on current events. Other able participants were:

Bernice Torrey, Hazlett Moore, Theodora Eldridge, Beulah Ward, Miss Heinze and Miss Gordon.

E. C. B.

Many College Girls in Kreisler Audience at Lynchburg, Va.

LYNCHBURG, VA., Jan. 21.—Swaying his auditors with his wonderful mastery of the violin, Fritz Kreisler, the celebrated Austrian virtuoso, last night played his way into the hearts of an audience which crowded the Academy of Music to capacity when he appeared in

recital for the first time here, under the direction of Emma Adams. The reception bordered on an ovation and Kreisler was forced many times to bow in recognition of the homage paid him. Numbered in the audience were eighty-five students from Sweet Briar College, a girls' school in Amherst county, near Lynchburg, and many students from Randolph-Macon Woman's College, which is known as the "Vassar of the South." J. T. B.

Albany Club Gives Orchestral Concert

ALBANY, N. Y., Jan. 23.—The feature of the concert of the orchestra of the Woman's Club of Albany Friday night at the Historical Society building, was the playing of Elinor Clarke Colwell, harpist, who is but ten years old. Paul McNamee, a young baritone, made his first appearance in concert work. The orchestra numbers were given under the leadership of Jean McElwee. Other performers were Mrs. Louis B. Mount, soprano, and Edith Ross Baker and Mrs. Thomas Hurst, accompanists. At a meeting of the Woman's Club a program of French and German songs was given by Elizabeth Schroeder, Mrs. Frederick P. Denison, Mrs. Howard Ehemann, and Mrs. Peter Schmidt. W. A. H.

Seagle to Make Long Journey for His New York Recital

Oscar Seagle, the baritone, will give his annual New York recital on the afternoon of Feb. 21, in Carnegie Hall. He will be obliged to travel a great many miles for the event, as he is in the midst of an extended Western tour, and will have to go all the way back to Tulsa, Okla., and Texas, where he has several engagements. Frank Bibb will again be his accompanist.



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Richard Aldrich in the New York Times, Jan. 21st.

"In the florid music, Mlle. Dufau displayed an amount of dexterity, of lightness which vindicated her title to being a coloratura soprano. This is interesting, but not nowadays of great importance. What was important was that she sang the modern French songs as they are not often heard sung, with a grace, an individuality, a vocal purity, and a very sensitive perception and expression of their atmosphere that made her recital one to be thoroughly enjoyed. Charles Lurvey made a valuable contribution to the general effect with the piano accompaniments."

Sylvester Rawling in the  
New York Evening World, Jan. 21st.

"Jenny Dufau gave a recital at the Harris Theater yesterday afternoon that held rare charm. Her songs, all French, were pronounced with such intimacy and daintiness as to make one almost forget to think of her voice, which, however, has color and flexibility. In her program there were arrangements of old songs made by Weckerlin, and there were modern songs by Chaminade, Bemberg and Debussy, and there was Ophelia's air from Ambroise Thomas' 'Hamlet' to admirable piano accompaniments by Charles Lurvey. Mlle. Dufau should sing for us again."

New York Sun, Jan. 21st.

French Programme Sung with  
Skill and Taste

"... She sang yesterday with much taste and refinement of style. ..."

New York Tribune, Jan. 21st.

"She sings with charm and feeling."

New York Globe, Jan. 21st.

"Miss Dufau showed yesterday that she sings French songs with lightness and grace, and that in a big florid air like the mad scene from 'Hamlet' her coloratura is fluent and effective."



Photo by Matzene, Chicago

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## YOUNG SINGER HAS SERIOUS VIEWS ON VOCAL PREPAREDNESS

Vida Milholland Refused to Appear in Concert Until Personally Satisfied That She "Had Something to Give An Audience"  
—Ardent American in Her Musical Faiths



Vida Milholland and her pets

FROM mediocrity, Good Lord, deliver us!" is one of the first supplications in the litany of Vida Milholland, the young American soprano, whom New York will hear for the first time in a song recital planned for March 20 at Aeolian Hall.

Miss Milholland has views, decided views, on what constitutes success, and the reasons why so many fall just short of the coveted mark. In fact, definite, clear-cut views appear to be a heritage in the Milholland family, for the new addition to the concert stage is a sister of Inez Milholland-Boissevain, who has written her name right across the feminist movement in America, while Miss Vida is herself one of the ardent advocates of the suffrage propaganda.

"I think it is a very great impertinence to ask people to come to hear one until there is no doubt in the mind of the singer or player that they have something definite to give," Miss Milholland told a MUSICAL AMERICA representative

and good—you at least have the consciousness of knowing you have been honest with yourself.

### Takes Brains to Sing

"Yes, I said intelligence," Miss Milholland flashed an arch little smile. "I'm one of the people who believe it takes brains to sing. If you don't know up here," and she tapped her forehead, "just what you're doing every minute, I don't believe that any amount of emotional temperament will save you. I believe in fire, yes, and emotion, but guided, always, if it's going to get anywhere."

Miss Milholland is American both by birth and training. The larger part of her vocal studies have been done with Fernando Tanara, former assistant conductor of the Metropolitan, supplemented by coaching abroad. She has appeared in concert in England, where she coached one season, but has delayed her home debut until, as she says, "I felt I really had something to give the people who will come to hear me."

The young American singer was heard at a number of "affairs" in London, and Mrs. Lloyd George was most enthusiastic in her praise of Miss Milholland's singing at Whitfield's Tabernacle. At Lady Bland-Sutton's she created a sensation by her singing of Persian folk songs in the original, before the Persia Society.

### An Ardent American

"I'm an American, first, last and in



Photo © Norman Butler, N. Y.

Vida Milholland, Young American Soprano, Who Will Make Her New York Debut on March 20

something that must have its own distinct individuality if it is to live, and not be poured into European molds."

### Wants to Visit the West

Miss Milholland is vitally interested in the movement throughout the country to foster musical interest in the schools. "That's where to begin," she says. "I believe it's just as natural for us to sing as it is to breathe. And think of the wonderful audiences it is going to give the next generation of concert singers!"

The young soprano is delighted that some of the concert appearances which her manager, Ottokar Bartik, is arranging for her will take her to the Western and Middle Western cities. "I've always wanted to see the West," she says, "one hears such wonderful things of what they are doing. It's going to be a joy to sing out there, I know."

One feels that the joy of life is a very real factor with Vida Milholland. She's a bit of the femininity that is peculiarly America's own—the girl of a well-rounded life, with one definite, serious purpose, and an ardent love for humanity that makes her devote time and strength toward helping women get weapons to work with—some people call it the suffrage fight. She is a girl who loves a romp with her dog, or a stiff tramp through the mountains around the Adirondack camp where she spends the summer, or a spirited discussion on the latest form of painting or verse or philosophy. And she's weaving it all together in song interpretation which she hopes to make typically American. I, for one, shall be interested in watching where her ideals, her enthusiasm and the earnest purpose back of them will carry her.

MAY STANLEY.



Vida Milholland, Sister of Inez Milholland-Boissevain, in Her Adirondack Camp

recently. "So many people seem to be content to stop when they are praised for some one thing they do, instead of going on until they satisfy themselves—if that is possible. I believe that's the reason for the ocean of mediocrity all around us, in every form of art. People know, they are perfectly conscious, when their work doesn't measure up to the standards they hold, but they let it go because they get a little praise for one or two things done indifferently well."

"If you try with your whole soul and every bit of intelligence and energy you possess and are still a mediocrity—well

between," said the girl, whose blue eyes and fire and charm had their origin in a long line of Celtic forebears, "and I have been very glad to see the attitude taken by Mr. Freund in MUSICAL AMERICA in his championship of the things which are American. We're going to develop a wonderful music here. Who cares if it isn't built on the old forms? We'll invent new ones when the traditional forms are outgrown. That's why I love 'rag.' It's a bit of us that is genuinely and distinctly our own. I'm so happy to know that people are beginning to recognize American art, in all its forms, as

## GILBERTÉ EVENING IN BOSTON

Bertha Barnes Offers Program of Works by Popular Composer

BOSTON, Jan. 22.—The songs of Hal-lett Gilberté furnished the program for a concert given in Pierce Hall, this city, on Tuesday evening, Jan. 18, by Bertha Barnes, the mezzo-contralto, and her Glee Club of Ladies' Voices. Miss Barnes and the club were assisted by Gertrude Holt, the popular Boston soprano; Raymond Simonds, tenor, and Edna Siedhoff, pianist.

Miss Siedhoff's performance revealed much true musical feeling, and her playing of Liszt's D Flat Etude was strikingly excellent.

The Glee Club sang arrangements of these songs by Mr. Gilberté: "Two Roses," "Mother's Cradle Song" and "There Little Girl, Don't Cry," and in their performance showed the excellent

training of their instructress, Miss Barnes. For these and all his other numbers the composer was at the piano.

Mrs. Holt sang the "Moonlight and Starlight" Waltz, and her clear soprano voice was eminently capable of meeting the vocal requirements of this composition. Mr. Simonds sang "A Rose and a Dream," "Evening Song" and "Youth." His well sustained *legato*, perfect phrasing, and the intelligent control of his pleasing voice are to be highly commended.

Miss Barnes sang most effectively "Forever and a Day," "The Bird," "Dusky Lullaby" and "Ah! Love But a Day," and both interpretatively and vocally she gave a most acceptable performance.

M. C. S.

Daniel Melsa, the young Russian violinist, and protégé of the wife of an American diplomat, is playing frequently in London this season.

# Octave Dua

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## NORFOLK AUDIENCES NOT LARGE ENOUGH

**A Kreisler Deficit and the Wherefore—Is the Fault with the Managers?**

NORFOLK, VA., Jan. 20.—The Norfolk Music Club has given two concerts recently which, from a musical standpoint, were most successful. Fritz Kreisler played here in December to a representative audience. His recital was, of course, a most magnificent one—such playing as Mr. Kreisler did has not been heard in Norfolk before. But, very sad to relate, when the money was counted there was not quite enough.

It is hardly fair to lay the blame for this deficit on the lack of musical appreciation in Norfolk, for certainly the violinist had a splendid audience. Therefore, something should be said about the attitude of the artist or manager toward the smaller cities in which they are apparently trying to build up a business. Just so long as the managers insist upon having their "pound of flesh," and just so long as they will not make any effort to assist the local manager, just that long will their business affairs be unsuccessful in towns of this kind. It resolves itself into a matter of whether the artist and manager want to help build a musical business toward a day in the future or not, for certainly the local managers are not going forever to be paying deficits, particularly where the price of the artist is prohibitive. However, a whole book could be written about this, with much weight on both sides of the argument.

Florence Hinkle sang here in January in the place of Anna Case, who had been engaged with Lambert Murphy for Friday night, Jan. 7. Unfortunately, Miss Hinkle sang before a small audience, but her work was of very high order. Her art has had very perceptible growth since she last sang here. Lambert Murphy also made a splendid impression.

A quartet, composed of soloists in the Freeman Baptist Church—Mrs. Edwin Feller, soprano; Mrs. Emma Young Brown, contralto; W. H. Veneable, tenor, and John Drew, bass, under the direction of Mrs. Emily La Blanc Faber—has just completed the booking of a short

concert tour including such towns as Suffolk, Franklin, Farmville and Blackstone, Virginia, and Elizabeth City, Washington, Rocky Mount and a few other towns through eastern North Carolina. This quartet is one of the representative organizations of the city, having sung together in one church for the last five years. R. V. S.

**Mrs. Diller Takes Place of Clifford Cairns on Montclair Program**

MONTCLAIR, N. J., Jan. 18.—That the weather is a potent factor in the arrangement of concert programs was made evident last night at the third of the series of free lectures given by Mark Andrews in the New High School, when Clifford Cairns, basso, who was booked to sing a long program of songs in illustration of the lecture, failed at the last moment to appear, owing to a severe attack of laryngitis. While Mr. Andrews was disappointed by Mr. Cairns, he was most fortunate in securing the eleventh-hour services of Mrs. Alfred Diller, the charming soprano, who, with no preparation, went through a taxing program of songs, illustrating the Russian and Scandinavian schools. Mr. Andrews preceded each song with an intimate talk regarding the composer—his life, style and comparison with contemporaries of other nations. W. F. U.

**Faculty of Wichita Falls (Tex.) College Give Pleasing Program**

WICHITA FALLS, TEX., Jan. 17.—J. E. Maddy, violinist, and Lloyd Miller, pianist, were heard on Friday evening, Jan. 14, in the series of faculty recitals being given at the Wichita Falls College of Music and Art. Six Preludes for the piano by Chopin, a MacDowell piano group and the Liszt Hungarian Rhapsody, No. 15, were given by Mr. Miller, and the offerings by Mr. Maddy included the Sarasate "Gypsy Airs," the Martini-Kreisler "Andantino" and pieces by Boccherini, Czerwonky and Lalo. There was a large audience, and much appreciation expressed on the excellence of the program.

**Spiering to Give Recital on Feb. 18**

Theodore Spiering, the noted violinist, who has been busily engaged this winter in New York, is to give his only recital of the season at Aeolian Hall on the afternoon of Feb. 18. The program will probably include Schumann's rarely heard Fantasy.

## TAKE UP CUDGELS FOR LOCAL CONDUCTOR

**Members of Lancaster, Pa., Choral Society Protest Against Importation**

LANCASTER, PA., Jan. 22.—Progress by the Lancaster Choral Society has received a temporary setback in the disagreement which has arisen over the choice of conductor, and which has drawn into the controversy both musicians and leaders of civic enterprises, says the *Lancaster News Journal*. The selection of Dr. J. Fred Wolle as conductor is the rock on which the erstwhile peaceful organization threatens to split, as a number of Choral Society members and prominent business men believe the choice of conductor should have fallen on H. S. Kirkland of Lancaster.

The protest, signed by many officers of the Choral Society, sets forth their belief that an unfortunate mistake has been made in not recognizing the signal ability of a local musician, who is said to be thoroughly competent and well qualified for the position.

They point out that the work of the Choral Society, under Mr. Lancaster's leadership, won much praise from critics in Philadelphia, Boston and New York, and quote eminent musicians who have spoken in praise of his fine ability as a conductor.

The *News Journal* quotes the protesters, as saying: "The excellent work done by the Lancaster Choral Society and the high praise it has earned was not due to the singers who made up the membership. It was due entirely to Mr. Kirkland's conscientious, painstaking, careful and inspiring work as director. Throughout its whole existence he has devoted himself to its work and welfare sincerely and unselfishly. We believe that local civic pride should have inspired the selection of a Lancaster man as conductor, who has no superior in this State in that capacity, an opinion in which the great majority of the music critics of this city concur."

**Community Singing Fostered in Dunmore, Pa.**

DUNMORE, PA., Jan. 20.—Last night was community night, when 1500 persons turned out for the second community singing event that the borough has adopted. Scranton and Wilkes-Barre were also represented in the crowd. The program was opened by the singing of John E. Barrett's song, "Pennsylvania." The lights were turned out and the words were flashed on the screen. After this, Nevin, Foster, Bispham and Thomas Dunn English were all taken up. First a sketch of the life of each composer was given, then the great audience was led by Mrs. Owens in singing some of the compositions of each. Mrs. Clare Horan-Cawley played several of Nevin's compositions to the delight of her audience. The community singing was such a great success that preparations are being started already for another meeting of the High School Auditorium. W. R. H.

**Educational Alliance Concert Presents Program of Chamber Music**

The sixth concert in the series being given at the Straus Auditorium, 197 East Broadway, by the Educational Chamber Music Society, took place Sunday evening, Jan. 23, before an audience that showed by its enthusiasm the appreciation which the series has aroused. Michael Gusikoff, first violin; Jacob Altschuler, viola; Leo Levy, piano; Michel Bernstein, second violin; Modest Altschuler, cello, and M. Tivin, double bass, were the artists heard in a program that included two movements of the Dvorak String Quintet, Op. 77, the Schubert "Forellen" Quintet and Mozart's String Quartet, No. 21, D Major. The seventh concert, to be given Sunday evening, Feb. 7, will be a quintet evening, with compositions by Mendelssohn, Arensky and Mozart.

**Louisville Sextet Concert Before Well Pleased Audience**

LOUISVILLE, Jan. 22.—The third in the series of Louisville Sextet Concerts was given Sunday evening at the Y.M.H.A. Auditorium, before a crowded house that seemed in a particularly receptive mood. Two soloists, vocal and instrumental, appeared with the club. The singer was Norman Simon, baritone, who sang with finished artistry the "Slumber Romance" and "Vulcan's Song" from Gou-

nod's "Philemon et Baucis." Mr. Simon is one of the younger singers, who has been heard but little in concert work, and the impression he created was most pleasing. The instrumental soloist was Leopold Shapoff, flautist, who played a Concert Waltz by Popp ("Victoria Regina") with much distinction and charm. The numbers by the Sextet were the "Raymond" Overture, Thomas; Nevin's "Venetian" Suite, Offenbach's "Minuet" and "Barcarolle," Tchaikowsky's Andante Cantabile, the Strauss "Blue Danube" Waltz and a selection from "Lucia." Mrs. Katherine Whipple Dobbs was the ever efficient accompanist. H. P.

**Recital of Compositions by Laura Sedgwick Collins**

Laura Sedgwick Collins's compositions were heard at Mme. Buckhout's musicale in New York on Tuesday evening, Jan. 11, when the interpreters were Mme. Buckhout, soprano; Ella Jocelyn Horne, contralto; James O. Boone, tenor; Paul Lovitt Armstrong, baritone, and Miss Collins at the piano. The quartet, "The Mother's Peace Song," the duets, "Swiss Song," for soprano and contralto, and "My Philosophy," for tenor and baritone, and the trio, "The Origin of the Rainbow" were presented. Mme. Buckhout scored in "Sleepy Time," "My Easter Bonnet," "Be Like the Bird," and "Sweet Summer Goodbye," the last dedicated to her. Mr. Armstrong won favor in "The Spacious Firmament," Mr. Boone in "Phyllis Darling" and "Making Love in the Choir" and Mme. Horne in "Du bist wie eine Blume" and "The Night Hath a Thousand Eyes." Miss Collins played her "A Tone Color Poem" for piano which was found interesting.

**Boston Pianist Plays at White House**

WASHINGTON, D. C., Jan. 22.—Following the precedent of the last State dinner at the White House, President and Mrs. Wilson entertained at a musicale at the conclusion of this function. The gifted artist on this occasion was Carmine Fabrizio, violinist, of Boston. George Wilson made an excellent and sympathetic accompanist. The musicale took place after the diplomatic dinner to the Allies, and Mr. Fabrizio had the pleasure of being one of the guests at the banquet. His playing was highly appreciated by his auditors, who are generous patrons of musical events in Washington. W. H.

**Passes It On**

To the Editor of MUSICAL AMERICA:

Inclose check. I enjoy your paper very much, and pass it on to my musical friends who, I hope, will some time take it for themselves.

Respectfully,

(Mrs.) L. H. BLACKMAN.

New York, Jan. 15, 1916.

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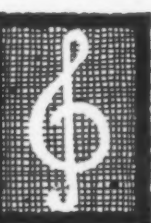
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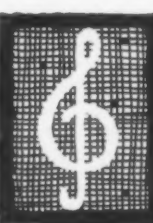
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## MME. HOMER WITH DENVER ORCHESTRA

Philharmonic Heard in One of  
the Best Programs it  
Has Given

DENVER, Jan. 18.—At the fourth Philharmonic Orchestra concert last evening, Louise Homer, favorite Metropolitan Opera contralto, made her first Denver appearance. One of the heaviest snowstorms of the season was raging at the hour of the concert, but some 3000 persons heard Mme. Homer and the orchestra. The contralto sang Tchaikowsky's "Adieu Forêts" and a group of songs in English, three of the five the works of her husband. The aria was to have been accompanied by orchestra, but through an error the parts came in the wrong key, and so it was sung to an admirable piano accompaniment by Mrs. Edwin Lapham.

Those familiar with Mme. Homer's voice felt that it was not at its best in this concert, a fact that the singer confirmed in conversation after the performance. Nevertheless, there was a distinct thrill in her noble, sustained tones, and her reading of the Tchaikowsky aria and the familiar one by Saint-Saëns, which she sang as an encore, bespoke mature musicianship and warmth of feeling. It would be somewhat beyond the facts to say that Mme. Homer revealed the full content of the songs on her program. Her voice was always attractive and her readings conventionally intelligent, but never illuminating—owing, perhaps, to a restraint born of the consciousness that she was not in her best voice.

The orchestra, under Director Tureman, played the Schumann Symphony in E Flat; Richard Strauss's "Death and Transfiguration" and the Glinka "Caprice Brilliant." These made one of the best programs that Mr. Tureman has presented, embracing the necessary contrast and coming within a reasonable time limit. Particularly interesting was the vivid Strauss number, which, although many times played by the orchestras of popular centers, was new to many in last night's audience. Without assuming that the forces at Mr. Tureman's command were equal to a full revelation of the power and beauties of this daring work, he must be given credit for a performance which was truly impressive, and at times of appealing beauty.

Marcella Craft, soprano, is announced as soloist for the fifth Philharmonic concert, on Feb. 3. J. C. W.

## FARRAR AND HER AIDES ATTRACT DALLAS THROG

Contingent of 3000 Turns Out Despite  
Extreme Cold—Mozart Club an  
Able Coadjutor

DALLAS, TEX., Jan. 17.—On the night of Jan. 12 Geraldine Farrar, under the auspices of the Mozart Choral Club, drew an audience of 3000 to the Fair Park Coliseum, in spite of the fact that the weather was frigid. Many out-of-town people canceled orders on account of the severe cold; otherwise, not a seat in the vast auditorium would have been vacant. It was a concert that will long be remembered by Dallas folk.

Miss Farrar's tones were perfectly true and delightfully sweet and she filled the auditorium without the slightest effort. She sang the "Habanera" from "Carmen" and arias from "Mignon" and "Butterfly" with a wealth of tenderness and feeling. She responded to many recalls and granted several encores.

Assisting Miss Farrar were Ada Sassoli, harpist, and Reinald Werrenrath, baritone. Miss Sassoli has a perfect mastery of her instrument. Her technique is surprising, and she was compelled to respond to encores after each group. Mr. Werrenrath won instant recognition, his strong, true baritone making an instant appeal. He sang for an encore "Danny Deever," which called forth rounds of applause. Richard Epstein, at the piano, contributed valuable support and was highly appreciated.

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 51

*A striking evidence of the advancement of musical art in America, is the serious recognition of American singers in grand opera—at last. It has been a long time in coming, but we are glad to say it is here.*

*That the preparation for an operatic career can now be adequately made in America, speaks eloquently for its teachers and institutions. The splendid support which the Musical America is lending to this propaganda is noteworthy.*

*As a result of this recognition of the American singer, there now exists a cordial relation between him and his foreign colleagues, both being thereby stimulated to greater efforts, by which the public is benefitted.*

*Henri Scott*



© Mishkin

Henri Scott, basso of the Metropolitan, is another American singer who, having won an opportunity to sing at the Metropolitan Opera House, has acquitted himself with distinguished credit. Mr. Scott has been singing leading basso rôles and his work has been accorded high praise by the critics and the opera-going public.

The Mozart Club and Orchestra were heard in two choruses, one from "Huguenots," arranged by Lund, and "Here They Come" from "Carmen," as a compliment to Miss Farrar. The choruses were given in fine style, with splendid enunciation and excellent shading. The Mozart Orchestra opened the program with selections from the "Bohemian Girl" for which they received hearty applause. Lauretta Peterman deserves praise for her excellent accompaniments.

Director Earle D. Behrends has been showered with compliments and received many commendatory letters. It was a big undertaking for this year, especially as this was the club's first year with artists, and the club itself being in exist-

ence only eighteen months; but it was a success from every standpoint.

All Dallas is rejoicing over the wonderful feast of music this year. Just recently the Schubert Club (under direction of Harriet Bacon MacDonald, presented John McCormack to a full house. L. M.

Violinist, Baritone and Pianist in Newark Recital

NEWARK, N. J., Jan. 22.—At the Artists' Concert in the Assembly Hall of the Eliot School on Friday evening, a concert was given by Dora Becker-Shaffer, violinist; William Simmons, baritone, and Edith Moxom Gray, pianist. Mrs. Becker-Shaffer made a pronounced success

in works by Hubay, Tirindelli, Ogareff and Burleigh, while Mrs. Gray found favor in Brahms, Schumann and Chopin compositions. Mr. Simmons sang splendidly the aria, "Hear Me, Ye Winds and Waves," and two groups of songs by Broadwood, Coombs, Brockway, Quilter, Löhr and Hawley.

Anderson Artists to Sing With Boston Choral Union

Henrietta Wakefield, James Harrod and Wilfred Glenn have been booked through the Walter Anderson offices for the Verdi "Requiem," which the Peoples' Choral Union of Boston will give on April 30.

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## NEW ORLEANS GREET NOTABLE ARTISTS

**Musically-Inclined Welcome  
Farrar Forces, Shattuck  
and Bauer**

NEW ORLEANS, LA., Jan. 25.—An important event of last week was the appearance here of Geraldine Farrar, Ada Sassoli and Reinald Werrenrath in one of the finest concerts given in this city in years. The concert took place at the Athenaeum, and a very large audience was present to greet the noted soprano and her co-stars.

The program was brilliantly presented, Miss Farrar sang arias from "Mignon," "Carmen" and "Madama Butterfly," besides groups of songs by Massenet, Bember, Franz, Moussorgsky, Grieg and Gretschaninov, each offering received great applause and the artist graciously responded with many encores, playing the accompaniments to most of them herself.

Miss Sassoli's playing on the harp was wonderful and the group, "Prière," "Gnomes" and "Gitana" of Hasselmans, as well as "Le Rouet" by Zabel, will long be remembered by those who heard them. Reinald Werrenrath has been a favorite here since his first appearance three years ago. He was given a warm welcome, and after each of his numbers was forced to give an encore. Richard Epstein at the piano proved a most excellent accompanist.

The Saturday Music Circle entertained its members on Jan. 15 with a splendid recital by Arthur Shattuck, the well-known pianist. An exceedingly interesting program was given, including compositions by Bach-Liszt, d'Albert, Brahms, Sinding, Friedmann and Liszt. As a final encore, Mr. Shattuck played the "Love's Awakening" valse of Moszkowski. The recital was given in Gibson Hall and was crowded with an enthusiastic audience.

Harold Bauer, pianist, was heard in a very fine recital at Gibson Hall on Jan. 24. Mr. Bauer was passing through New Orleans and was prevailed upon to remain over and give this extra recital. A very large audience welcomed him. His program was the Brahms Sonata in F Minor, Debussy's "Estampes," César Franck's Prelude, Chorale and Fugue (given for the first time in New Orleans), the Etude in D Flat of Liszt and Ballade in A Flat of Chopin. Mr. Bauer was forced to give five encores after the closing offering on his program.

Announcement has been made that the Boston Grand Opera Company and Pavlowa Imperial Ballet Russe will play a week's engagement at the French Opera House, beginning Feb. 20, under the auspices of Harry B. Loeb.

D. B. F.

### Chicago Pianist Appears Under Auspices of Memphis Club

MEMPHIS, Jan. 16.—The Beethoven Club presented an artist par excellence last Saturday afternoon, when Frederick Morley, the Chicago pianist, appeared at the Goodwyn Institute. A well-filled house applauded Mr. Morley effusively.

E. T. W.

## PHILADELPHIA HEARS CARUSO IN "BOHÈME"

**Elman Recital and Treble Clef  
Concert Other Events of  
Pleasurable Import**

Bureau of Musical America,  
34 South Seventeenth Street,  
Philadelphia, Jan. 28, 1916.

WHILE this city is getting its opera rather intermittently these days, such a performance as that of "La Bohème," at the local Metropolitan on Tuesday evening does considerable to make up for the long stretches between performances. After remaining away two weeks, the Metropolitan Company of New York delighted a capacity audience with one of the best presentations of Puccini's opera ever given in this city. Caruso was quite at his best as Rodolfo, while Frances Alda outdid all her former efforts here in her sympathetic and vocally appealing portrayal of Mimi. Mr. Scotti repeated his admirable performance of Marcello, with Tegani as Schaunard, De Seguro as Colline, and Ida Cajatti, who made her first appearance locally, an attractive and vocally competent Musetta. Bavagnoli conducted artistically.

Mischa Elman, making his third appearance here this season—the other two having been as soloist with the Philadelphia and New York Symphony orchestra—was heard in recital by a large audience at the Academy of Music last Monday evening. The program was admirably chosen, presenting a well-balanced variety of old and modern violin music, such as the Vivaldi Concerto in G Minor, and the Arioso of Bach, arranged by Franko, contrasted with the Caprice in E Flat Major, Wieniawski-Kreisler, "Nuit de Mai," Michiels-Elman, "Country Dance," Weber-Elman, and Sarasate's "Zigeunerweisen." All of these Elman played so beautifully, with such commanding technique and so much of refinement and sympathetic appeal, that the applause was like a series of ovations, and he was compelled to give an encore after each of the five parts of the program, adding a sixth at the close. Walter H. Golde was the excellent accompanist. This recital was under the local management of Charles Augustus Davis, who brings to Philadelphia some of its most notable musical attractions.

The Treble Clef entered upon its thirty-second season at Horticultural Hall on Wednesday evening, when this popular chorus of women's voices presented a program which included several numbers by Hans Kindler, violoncellist, who was the special soloist. The chorus, which is under the direction of Karl Schneider, was heard with admirable effect in W. W. Gilchrist's "The Knight of Toggenberg," a ballad for women's voices and alto solo, in which the solo passages were sung by Anna Harris, who used her rich voice in a manner that caused it to blend sympathetically with the combined voices of the chorus in the dramatic phrases of Dr. Gilchrist's interesting work. The Treble Clef opened and closed the concert with well-contrasted groups of shorter compositions, that at the close being made up of three by Reinhold L. Herman, "Andalusian Love Song," "Greek Song" and "In the Boat." In several of the choral selections incidental solos were sung by Elsa Lyons Cook, Mildred S. Benner, Ethel Q. Batezell, Edith F. Macphie, Augustine Houghton and Edith L. Gastel. Mr. Kindler was accorded the favor which this talented young cellist never fails to receive, his artistically played program numbers being a movement from Saint-Saëns's Concerto in A Minor, the Arioso of Bach, Menuet, Valensin-Kreisler, and Tarantella, Popper. The accompaniments for chorus and soloist were played by Ellis Clark Hammann with characteristic efficiency.

Dorothy Goldsmith, the talented young

pianist of this city, has been engaged to give two recitals in New York City, the first before the Cosmopolitan Club, on Sunday afternoon, Feb. 6, and the second before the members of the Barnard Club, in its rooms in Carnegie Hall, on Monday evening, Feb. 7. Miss Goldsmith also will play at several private musicales in New York.

ARTHUR L. TUBBS.

### "Federation Day" Program Given by Duluth Matinée Musicale

DULUTH, MINN., Jan. 26.—The program given by the Matinée Musicale Club yesterday afternoon at the First M. E. Church was in accordance with the plan of the National Federation of Music Clubs, to have "Federation Day" made a feature at one meeting each year by the affiliated clubs. The "all-American" program given was arranged by Mrs. F. W. Spicer. It included the Cadman Sonata in A, Op. 58, played first by the composer at Los Angeles. It was given here by Faith Helen Rogers. A talk on "The Federation and Its Work" was given by Carlotta Simonds, Federation secretary. A group of American songs, by Sidney Homer, George W. Chadwick and John Alden Carpenter, was given by Dona Riblette Glatten, soprano, with Isabel Pearson Fuller at the piano. George Andrews' March in C Minor was played by Luella Gleason.

Dorothy, Rosalind and Cynthia Fuller, the English sisters who have been giving folk-song recitals throughout the country, recently gave a concert at the Friends' Meeting House, Fifteenth Street and Stuyvesant Square, New York.



## NOW ON TOUR OSCAR SEAGLE BARITONE

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"His audience listened rapt to smooth, moving interpretations and tone of exquisite timbre. For a baritone to sound a high A flat is remarkable; to sound a good one is next to a miracle.

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MAX SMITH in NEW YORK PRESS, MARCH 9, 1915

"He sang in a way that could hardly have failed to be interesting as well as instructive to students of 'bel canto.' He showed a well nigh perfect command of resources, shaping and modulating his tones at will from the softest mezza-voice to full throated utterance."

MANAGEMENT: HARRY CULBERTSON, FINE ARTS BLDG., CHICAGO



Photo by Mishkin

## GIOVANNI MARTINO BASSO

"The principal basso of the ill-fated Havana Opera Company, a Spanish singer named Giovanni Martino, heard for the first time in this city, furnished another musical novelty—particular interest was aroused by Mr. Martino's work. He has a voice of power and beauty and sings with true Italian temperament."—New York Herald, Nov. 2, 1915.

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## Reminiscences of the Great Joachim by One of His Pupils

Prof. Isador Troostwyk, of the Yale School of Music Spent Three Years of Study with the Master in Berlin—Dramatic Episode in Which Joachim and Wieniawski Both Figured—Joachim's Kindness, Strictness and Sense of Humor—"Bow-ing the Soul of Violin Playing"

New Haven, Conn., Jan. 14, 1916.

"THE death of Josef Joachim," said Prof. Isador Troostwyk, head of the violin department of the Yale School of Music at Yale University, "brought to my memory the picture of my beloved teacher as, with Henri Wieniawski, his great contemporary, he stood on the stage of Kroll's Theater in Berlin one afternoon nearly thirty years ago."

"It was in February, 1879, and I had



Prof. Isador Troostwyk, Head of the Violin Department at Yale University School of Music

then been studying with him about a year. Wieniawski was announced to give a concert at Kroll's Theater and Joachim had invited all his pupils to attend. Wieniawski, who was already suffering with the dreadful disease, asthma, from which, strangely enough, Joachim died, was to play the Mendelssohn Concerto. As he had not played in Berlin for several years, the house was packed to its utmost capacity.

"After the orchestra played the few opening bars of the Concerto, Wieniawski commenced the lovely theme of the first movement, when suddenly in the middle of the cadenza he was seen to throw up his arms and motion that he was unable to continue playing. Great consternation prevailed, but after a short interval, a chair was brought to him and he resumed playing in a sitting position. Again he broke down, this time so completely that he was carried from the platform.

"Joachim at once went to Wieniawski and volunteered to substitute for him. The offer was gladly accepted and, dressed in his walking suit, with Wieniawski's violin under his arm, Joachim went upon the stage and played the 'Chaconne' by Bach in such an inspiring way as to arouse the audience to the highest pitch of enthusiasm. With the orchestra sounding fanfares and the wild cheering of Berlin's music lovers the climax was reached when Wieniawski, who had revived, wishing to show

his appreciation, led Joachim upon the stage and embraced him heartily. The event was all the more important, as, at that time, Wieniawski and Joachim, who had been lifelong friends, were not on good terms. Needless to say, it healed the breach.

### Kind, but Strict

"That is only one of the many instances," continued Professor Troostwyk, "of Joachim's kindness to his fellow artists and his pupils, and in the three years I studied with him I found him always the same generous master. I was not sixteen, the required age, when I took the examinations at the Royal High School of Music at Berlin, of which he was director, but through him I was granted special privileges and allowed to enter. 'You have not a good violin, my little Hollander,' said Herr Joachim to me after a few lessons. 'I will lend you one.' And, at my next lesson, to my great astonishment and delight he appeared with a splendid Guarnerius from his world-famous collection of violins. During my three years at the school I had this beautiful instrument to use, even taking it home to Holland with me on my annual vacations from July to September.

"But, though kind, the great master was also most severe and strict, and could be extremely sarcastic. In fact few of his pupils escaped the biting edge of his keen and witty tongue. To the diligent ones he was always obliging and encouraging, and marvelously patient for one nervously constituted. He was merciless where bowing was concerned and his desire to impart the secret of his genius with the bow made him indefatigable in his effort to make his pupils worthy of their teacher.

"Remember, my little Hollander,' he would say to me, patting me on the shoulder, 'der Bogenstrich ist die Seele von Violinspielen.' (Bowing is the soul of violin playing.) It is said his teaching may be recognized everywhere by the bowing of his pupils.

"Joachim was to me the veritable grand old man. He was then in his prime, a tall, splendidly formed man, with white hair and beard and kind brown eyes peering through large glasses. When playing, however, off would come his glasses, though he was extremely nearsighted. As I remember, he was very careful and conventional as to his dress, with the exception of his large black hat, which set carelessly on his white hair and gave a picturesque touch to his imposing figure. He was charming to meet socially and a brilliant conversationalist, and when he appeared at our club, which met every Saturday night, we were sure of a delightful evening. He had always a droll tale to tell, often at his own expense, but more often at the expense of his pupils.

### Hatred for Wagner

"The hatred of Joachim for Wagner and his music was one of his characteristics and, like all his pupils, I soon learned that the name of the great German composer was taboo with my teacher. He never allowed his pupils to play his music and when Wagner came to Berlin in '79, the great violinist did not attend. His pupils were also advised to stay away, but, like the others, I risked his wrath and was present at the concert.

"During my three years under Joachim in Berlin, many of the world's famous musicians visited that city. Max Bruch was associated with the school and other members of the Berlin musical coterie were Hans von Bülow, Brahms and Franz Liszt, with Sarasate a frequent visitor. It was a very painful period for Joachim, as during that time he separated from his wife, Amalia Weiss, the contralto, from whom he was

afterward divorced. It was said he felt the separation keenly and I remember distinctly his fits of depression. Mme. Joachim, whom I met once, was a woman of great personal charm and very kind to her husband's pupils.

"Joachim's sense of humor was one of his marked characteristics and I remember well with what gusto he told me the following story: He was on a concert tour in Holland and spent several days in Amsterdam. It was a particularly severe winter and the *grachts* (canals) were covered with a thick ice crust. Everybody was enjoying the skating and the *baanvegers* (sweepers) had a busy time keeping the *grachts* clean. Having taken up his abode at the Amstel hotel, which is located on the principal *gracht*, the Amstel, Joachim could watch from his window the merry crowd of skaters. His interest grew until he, too, felt a desire to skate, though he had never before indulged in this sport.

"However, it looked so easy that he secured a pair of skates and boldly struck out. The result was as painful as it was surprising; but Joachim picked himself up, and, nothing daunted, dashed off again, with precisely the same result and added pain. For nearly an hour the great violinist whirled wildly about on his new skates, the *baanveger*, who had heard him play at a concert the evening before, watching him from the bank. Finally Joachim landed in a most undignified heap, almost at the feet of the sweeper. 'Ah, Mynheer!' quoth that functionary, 'you see skating is not as easy as fiddling!'"

A. T.

### Woman Comes to Rescue of Exiled Belgian Musician

Upon the representation of Mrs. George H. Gould, wife of a wealthy retired leather manufacturer, of No. 26 West Sixty-ninth Street, New York, that they would have no occasion to be in want again, Henry De Rudder and his

wife, Edith, refugees from Antwerp, were discharged on Jan. 21 when arraigned in the Men's Night Court for exercising improper guardianship over their six-year-old daughter Madeline. The couple were arrested by agents of the Children's Society. De Rudder and his wife were playing a violin and a cello along the street while the child collected offerings. When arraigned, De Rudder said he had been a musician at the opera house in Antwerp until the outbreak of the war. When the opera closed, the country was in such condition that he decided to take his life's savings and bring his family to the United States. He found himself unable to obtain employment here.

### Give Recitals at Teachers College, Columbia University

A series of concerts is being given at Teachers College, Columbia University, the talent being supplied by Charles Prescott Poore. On Thursday afternoon, Jan. 20, Hanna Wolfe, pianist, played a program of modern French and modern Russian music, with a group of Chopin. On Thursday afternoon, Jan. 27, David Griffin, baritone, with William Silvano Thunder, accompanist, will furnish a program of songs. Thursday afternoon, Feb. 3, will be devoted to a program of French songs, by Mary Cassel, soprano. The recitals begin at 4:10, and are open to the public.

### Kinds Words from Montreal

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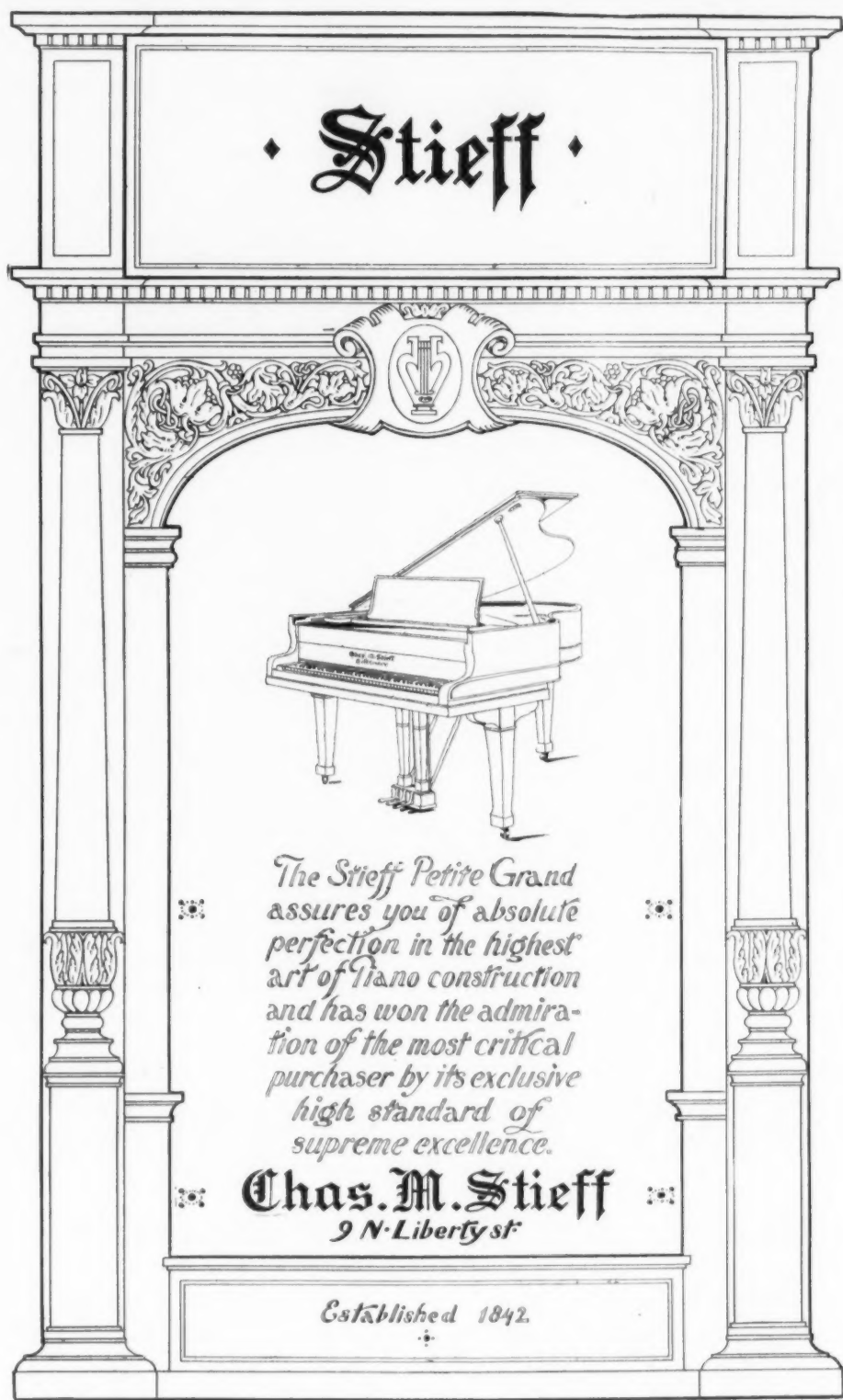
Best wishes to you for a prosperous year.

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Musical Director.

Montreal, Canada, Jan. 11, 1916.



# Christine Miller

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SINGING

GOOD NIGHT by Mary Turner Salter  
THE NIGHTINGALE by Ward Stephens  
THE NIGHT HAS A THOUSAND EYES by William Arms Fisher  
TO ONE I LOVE by Louis Victor Saar  
A WOMAN'S LAST WORD by William Dichmont  
EXPECTANCY by William Stickles  
THE UNREMEMBERED by F. Morris Class



## LOS ANGELES SERIES OPENED BY DE GOGORZA

Two Recitals Given—Tilly Koenen and "La Scala" Company Appear

LOS ANGELES, CAL., Jan. 22.—Emilio de Gogorza opened the musical activities of 1916 in Los Angeles, giving two recitals on the Behymer Philharmonic courses of concerts at Trinity Auditorium last Tuesday and Saturday. His programs were made up of English and Spanish songs, which took equally well with his audiences. His beautiful tone quality, ample quantity and distinct enunciation have made him a prime favorite in Los Angeles, and in spite of unfavorable weather he drew large audiences.

Tilly Koenen was marooned in Redlands last Tuesday by one of the heaviest storms in the history of Southern California, nearly all traffic lines were out of commission, and twelve transcontinental trains were held up north of Redlands. Finally, Miss Koenen managed to get to Los Angeles and gave her recitals in Long Beach and Hollywood, and the Los Angeles Philharmonic program on Friday instead of Tuesday. Her travel tribulations seemed to work no injury to her beautiful contralto, however, and she was received with warm appreciation.

The Behymer-Berry "La Scala" opera company began its two weeks' Los Angeles engagement at Temple Auditorium last Monday night in the face of a storm that made attendance almost prohibitory.

The bills offered this week are "Carmen," "Rigoletto," "La Bohème," Lucia," "Madama Butterfly," and as many more operas next week.

The leading soloists of the company are Alice Gentle, who made a great hit in "Carmen," Gerolamo Ingar, as Pinkerton in "Madama Butterfly," Bernice de Pasquali in "Rigoletto," Bartolomeo Dadone, baritone, Claude Albright, contralto, and Olinto Lombardi, bass.

The conductor is Fulgencio Guerrieri and the orchestra under him is doing excellent work. With the addition of Alice Nielsen, who is promised for next week, the company will be much strengthened. As there were no eastern opera companies billed for the coast this season Messrs. Behymer and Berry have undertaken this venture to supply the demand for opera, and the company they have gathered deserves all success.

One of the best programs the local symphony orchestra has given was that of Saturday night, at which Antonio Raimondi, clarinetist, and Marie B. Tiffany, soprano, were soloists. This program was on the popular schedule and contained no symphony, but had several attractive novelties, two of them being new works by Alexander Karnbalh of the viola section of the orchestra.

W. F. G.

### Beatrice McCue Appears in Musicales for Suffrage Cause

Beatrice McCue, the well-known New York contralto, was heard at a musicale given in the cause of suffrage, by Harriet Phillips, at the Colonial Studios, New

York, on the evening of Jan. 20. Her offerings were: "Mélisande in the Woods," by Goetz; Rogers, "The Star"; "Ah, Love But a Day," by Gilbert; Cadman's "At Dawning," "Sea Dreams," by Metcalf; "Rose Dreamed She Was a Lily," by Mary Helen Brown; "Whispering Hope," by Hawthorne, and "Passage Bird's Farewell," by Hildach. Miss McCue gave all her numbers in her usual finished manner, displaying a voice of much beauty and charm and marked interpretative gifts. Gordon Hampson played the accompaniments in an able manner.

### ALL-AMERICAN PROGRAM

Composers Assist in Several Performances by Boston Artists

BOSTON, Jan. 19.—The "Brookline Morning Musicales Club" gave its monthly concert this morning in the music room of Mrs. E. D. Hawthaway's residence, 1702 Beacon Street. An "all-American" program was presented by George Rasely, the distinguished young Boston tenor; Bertha Barnes, mezzo-contralto; Bertram Currier, cellist, and Olga Currier, pianist.

The club had as guests two of the composers whose songs were being sung, Hallett Gilbert and George Clifford Vih, Miss Barnes singing the songs of the former and Mr. Rasely presenting the latter's.

Mr. Vih's compositions were "By an Inland Lake," "A Lyric," "Love's Way-faring" and "A Song for Candlemas." These proved to be strictly concert songs and were interesting both as to music and lyric. Mr. Rasely's intelligent, artistic and manly singing of them was a genuine delight.

Some of Mr. Gilbert's best known songs were those chosen by Miss Barnes, "Two Roses," "Forever and a Day," "The Bird" and "Ah, Love but a Day." Miss Barnes sang them in fervent spirit and compellingly. She was also heard in a group of other English songs.

Mr. Currier played a composition of his own and an Intermezzo of his wife's, who also played two piano numbers, Impromptu and Caprice, of her own composition. These numbers were interesting and entertaining.

Walter Eaton and Miss Cailer were the accompanists, and Mrs. C. H. Flood had the program in charge. W. H. L.

### TREMONT TEMPLE CONCERT

Both Vocal and Instrumental Soloists Win Boston Applause

BOSTON, Jan. 14.—The third in the Tremont Temple series of popular concerts was given last evening, when the program was presented by Heinrich Gebhard, pianist; Blanche Hamilton Fox, contralto; Fay Cord, soprano; Albert Edmund Brown, basso, and Arthur Hackett, tenor.

Mr. Gebhard played numbers by Chopin, Rachmaninoff, Wagner, Liszt and Mendelssohn and one of his own recent compositions, "Chocolat" (Little March), an interesting piece written in a bright and appealing manner. He was in fine fettle.

Mr. Brown, who has an unusually excellent English diction, sang the Romanza, "Evening Star" from "Tannhäuser" and groups of English songs. Miss Fox, always a favorite at these concerts, gave a stirring delivery of the well-known "Samson" aria and an English song group. Miss Cord and Mr. Hackett sang songs in English and were warmly applauded. W. H. L.

### Dicie Howell Delights Her Hearers at Richmond, Va.

RICHMOND, VA., Jan. 24.—Dicie Howell, soprano of the Central Presbyterian Church, Brooklyn, was heard with a great deal of pleasure in the First Baptist Church here last Sunday. Mrs. Howell was invited to come to Richmond from Norfolk, Va., where she had given a recital at the home of Mrs. Royster. Sheppard Wedd, organist and choir master at the First Baptist Church, had heard Mrs. Howell sing at her former home in Tarboro, N. C., and when he learned she was to sing in Norfolk, he lost no time inviting her to this city.

## 1400 HEAR STOKOWSKI'S MEN IN WILMINGTON

Excellent Performance of Brahms Dvorak-Wagner Program Meets with Full Appreciation

WILMINGTON, DEL., Jan. 20.—What with Thaddeus Rich and Hans Kindler in a Brahms concerto with the orchestra, Dvorak's "New World" Symphony and the overture to "Die Meistersinger," all in a single evening, the third concert of the eleventh season of the Philadelphia Symphony Orchestra in Wilmington Monday night, contained what, under some circumstances, would have been over-abundance. But Mr. Stokowski had evidently judged the measure of his audience, for not only was the concert, as a whole, appreciated to the fullest extent, but it was easily the most satisfying of the present season.

Better still the house was crowded, not alone with 1400 seat-takers, but with "standees." Lewis Mattson, assistant manager of the orchestra, expresses himself as amply satisfied that Wilmington not only is gaining in the financial world, through its war munition plants, but that it is forging to the front artistically.

Confirmation of this view was later to be had in the thorough appreciation displayed by the audience in the concert itself. Messrs. Rich and Kindler received vigorous applause. Seldom has Brahms—none too popular in most small cities—been heard to better advantage. Of the familiar "New World" Mr. Stokowski read the score with authority and "Die Meistersinger" was an inspiring closing number.

A new "star" in the musical life of the city appeared this week, when Margery Hamilton Hill, a pupil of Ellis Clark Hamann of Philadelphia, gave a recital as part of the usual Monday morning musicales of the Wilmington High School. She played Sinding's "Impromptu" and MacDowell's "Danse Andalouse," with MacDowell's "Mouvement Perpetuel" as an encore.

On Jan. 29 a massed chorus made up of the senior classes of the grammar schools of the city will give a concert in the High School Auditorium, under the direction of Nell Krumme, supervisor of music in the city's schools.

T. C. H.

### CHAMBER RECITAL IN COSTUME

Novelty Presented in Milwaukee—Fine Work by City's Orchestra

MILWAUKEE, Jan. 19.—Despite bitterly cold weather more than 2000 persons attended the concert given by the Auditorium Symphony Orchestra Sunday afternoon. Mr. Zeitz's organization apparently took full advantage of extra rehearsals afforded by the temporary interruption by the automobile show which occupied the hall last week, for its playing was characterized by finish and zest that were eclipsed in few former concerts. The orchestra played with admirable ensemble, ease and delicacy the Delibes ballet music from "Coppelia," and gave a very effective version of Wagner's "Tannhäuser" Overture. Mrs. Milton Rich, Chicago pianist, was the soloist, and received an ovation for her vigorous and polished interpretation of Grieg's Concerto in A Minor.

A uniquely arranged series of chamber music concerts was opened at the Athenæum Monday evening by Erich Schmaal, pianist, who had the very efficient assistance of Hugo Bach, cellist; Albert Fink, violinist, and William Osborn Goodrich, basso, well known Milwaukee musicians. A Schubert program was presented in costume on a platform decorated in the manner of an eighteenth century salon.

J. E. MCC.

### Receives a Warm Welcome

To the Editor of MUSICAL AMERICA:

Inclosed find my check for your excellent publication. As I have written you before, it seems indispensable, and the paper always receives a warm welcome at my home.

Very truly yours,  
MAY VINCENT WHITNEY.  
Plainfield, N. J., Jan. 19, 1916.

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us sweet heart. Fields of red - vel - vet, a - pure skies— Whis - pering

pp very softly.

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## BRINGS OPERETTA WORLD OF BUDA-PESTH INTO CLOSER RELATION WITH AMERICA

Victor Jacobi, Composer of "Sybil," Who Has Been Here for Year Owing to War, Will Return to Supervise Music of His Future Productions in America—Noted Hungarian's Impressions of Our Popular Music and His Tributes to Victor Herbert and Frank Saddler—Kinship of Ragtime and Gypsy Music

"OWING to the war" there is a prospect that in the operetta world Broadway and Buda-Pesth will be brought more closely together. This will be effected through the instrumentality of the Hungarian composer, Victor Jacobi, whose comic opera, "Sybil," has scored the most legitimate success on the New York musical stage this season. At the premiere of "Sybil" its composer was dragged from the *incognito* of a theater party and hauled upon the stage, pale-faced, to bow his thanks. This was the first intimation which the general public had that the composer was in this country. In fact, he had been here about a year, having come over on the Lusitania from London, when that metropolis was no longer the most comfortable place for a Hungarian.

To London he had gone from his own Buda-Pesth to supervise the rehearsals of "Sybil," which was to have been produced by one of the George Edwardes companies. Upon the outbreak of the war, however, it seemed hardly wise to give the Hungarian opera in London. Charles Frohman had the American rights of the work, and it is now being given its first performances in English by the company bearing the name of the manager who lost his life in the Lusitania disaster. Were he to follow *Sybil* to every country where she is presented, Mr. Jacobi would have to be a globe-trotter, for the opera has been heard in Buda-Pesth, Bucharest, Christiania, Stockholm, Copenhagen, Madrid and so forth.

### Three Songs Written Here

Since her arrival in America, *Sybil* has adopted some of our atmosphere in her musical setting, for three of the songs have been written by Mr. Jacobi since his arrival here—"When Cupid Calls," "Good Advice" and "I Like the Boys." The local requirements have been so successfully met that, although Mr. Jacobi expects to return to Europe at the close of the war, he declares he will return here to supervise any of his operas that may be brought to us in the future.



Victor Jacobi, Composer of the Light Opera, "Sybil," Which Has Scored One of the Big Successes of the New York Season

And there is a possibility that we may hear a new Jacobi operetta next fall.

### Style of Viennese School

These announcements were made by Mr. Jacobi to a visitor who greeted him last week at a famous New York hotel, accompanied by Walter Eastman, New York representative of Chappell & Company, Mr. Jacobi's publishers. A reference to the Viennese school of light opera led Mr. Jacobi to remark, "You possibly align me with the Viennese school because any operetta which is written in the bigger style seems nowadays to be referred to as Viennese operetta. The Vienna light opera public hears the very best of music, so that its operettas must be done with the most musicianly care, and such men as Lehar, Leo Fall and Oskar Straus have been raising the level of light opera style."

"I, however, am from Buda-Pesth, where the King's Theater is such a distinguished stage for operetta. We have some remarkably gifted artists there, such as Miss Fedak, who is a splendid dramatic actress, but who appears now and then in a light opera production whenever she happens to like the part. Another one of our Buda-Pesth singers, Sari Petrass, has been successful in London light opera productions."

Mr. Jacobi's musical education was gained at the Academy in Buda-Pesth,

where he studied with Professor Koessler, who also taught Ernst von Dohnanyi, Bela Bartok, Albert Szirmai and Emmerich Kalman, another of the Buda-Pesth operetta creators whose "Sari" and "The Gay Hussars" are familiar to Americans. Other teachers at the Academy were Hubay and Popper.

"I had heard just two light operas—'The Geisha' and 'Veronique'—before I began to write operetta," relates Mr. Jacobi, "and my first operettas were quite serious. Since then, however, I have taken a joy in writing the sparkling light music. At home they say that my music is more Frenchy. In 'Sybil,' although the scene is laid in Russia, I have not made much of the music essentially Russian, for many of the characters are not Russian—such as *Sybil*, who is a French singer. You ask why I do not use the cimbalom in the orchestra. Yes, that is quite Hungarian, and Kalman used it in 'Sari' and Lehar in 'Gypsy Love.' It is interesting if used for local color—as you might use the banjo—but is tiresome if overdone."

### Influence of Our Music

"Has American light music affected the composition of operetta abroad?" echoed Mr. Jacobi. "Well, your American music is heard everywhere in Europe and cannot help having an influence, but I would hardly say that it affects the style of light opera composition. In two of my numbers that I've written for 'Sybil' since I've been here you may see some of the American spirit. The 'When Cupid Calls' is exactly in your fox trot rhythm, which I find very entrancing, and my 'I Like the Boys' was declared by one of the critics to be undoubtedly an American interpolation. I've been much interested in the rhythms of your light music, and when I first came here I used to go often to hear the dance orchestras—they get some clever effects. But in time they palled on me, for they make so much noise. I was particularly interested in the negro orchestras and their striking sense of rhythm."

"Do you know, your ragtime is similar in kind to our gypsy music. One cannot say it is like the gypsy music, but they both have a savage spirit, and also it is hard to write ragtime down on paper exactly as it is played, so it is difficult to transcribe the gypsy music, for the little nuances, the *rubato* cannot be indicated exactly. For the writing of ragtime your Irving Berlin has a gift that almost amounts to genius."

"I wonder if your public realizes that you have a wonderful man in Frank Saddler, who orchestrates the music of

so many Broadway musical plays. Whenever I read on a program, 'Orchestrations by Frank Saddler,' I know I am going to hear something piquant. It is remarkable that, although he arranges for orchestra the work of several men, he keeps for each a separate individuality."

### Niceties of Writing

"One of the niceties of comic opera writing is in inventing thousands of little 'nothings,' a kind of ornaments and orchestral jokes, which are almost unnoticed by the audience. And still to the same audience which scarcely notices them—it will make so much difference how they are done. As a matter of fact, in these little things the composer can prove his invention, his musical education and his good taste—that is, if he possesses all these qualities."

"After all, comic opera is quite a little waste of melody. Every time Harold Vickers (who is an extremely able conductor, by the way) lifts his baton in 'Sybil,' he starts a different melody—of course, with the exception of some 'Reminiscence' song which may recur in a finale. That's what I mean by a waste of melody—a composer could build almost a whole movement of a symphonic work on a single theme. But I don't mean to say that it's easier to write a symphony than a comic opera."

"Americans are rather spoiled in the matter of orchestral beauty in light opera by the surpassing gifts of Victor Herbert along this line," declared the Hungarian composer. "The first opera of his that I heard was 'The Debutante,' and this was a delightful night for me. But I was told that this was not equal to other works of his, and have since found this to be so. His richness of coloring, his wit, grace and force are wonderful."

### Puccini Likes Light Opera

"Puccini is a great lover of light opera, and Lehar is an especial favorite of his. He heard my 'The Marriage Market' at Buda-Pesth, and told me afterward that it would quite amuse him to write a comic opera, but—didn't feel that he had the talent. We know, of course, that he would write a very beautiful light opera."

Probably there never was a New York comic opera premiere attended by more musical celebrities than "Sybil," many of them being friends of Mr. Jacobi. Arthur Bodansky was also present. "Did you know," asked Mr. Jacobi, "that this man, who is one of the great conductors of the day, conducted the first performances of 'The Merry Widow'? It must have been trying for a man like this (who surely felt within him that he was to reach the heights in grand opera) to conduct a comic opera night after night. It would be wearing for a man to conduct any one grand opera, say 'Madama Butterfly,' night after night—it would become too much of a dull routine. Bodansky's brother, Robert," added Mr. Jacobi, "is one of the successful writers of comic opera libretti."

When Mr. Eastman asked the interviewer how he liked a certain musical effect just before the first act curtain of "Sybil," the reply was that he had been too absorbed in the drama just then to notice the music. The comment of Mr. Jacobi was characteristic of his serious attitude toward the art of comic opera writing. Said he:

"That is a fine compliment to pay a comic opera composer—that his music has so supported the action in this situation as to make the action the thing of the moment in the mind of the spectator." K. S. C.

### New Haven Music-Lovers Royally Regaled at Amato Recital

NEW HAVEN, CONN., Jan. 28.—Local music-lovers were royally regaled at the Shubert Theater on Jan. 25, when Pasquale Amato, the famous Metropolitan Opera baritone, gave a delightful recital of French, German, Italian and English songs. Of course, the Prologue to "Pagliacci," as sung by Mr. Amato, was the outstanding feature of the evening. Notable, too, was his singing of French and Italian folk songs. Encores were demanded with disconcerting frequency, Mr. Amato proving generous in this regard. His audience was extremely large.

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## "HAIL, COLUMBIA" AS THE NATION'S ANTHEM

Philadelphia Musician Would Have the "Star Spangled Banner" Supplanted

PHILADELPHIA, Jan. 26.—The monthly meeting of the Philadelphia Music Teachers' Association, held in the auditorium of the Curtis Building last evening, was made unusually interesting by several timely speeches and the playing of original compositions by members of the Manuscript Society of Philadelphia, which met in conjunction with the Teachers' Association.

Among the speakers was Dr. Hugh A. Clarke, for the last forty years professor of music at the University of Pennsylvania, who earnestly advocated the use of "Hail, Columbia, Happy Land," as the national anthem of America, instead of the "The Star Spangled Banner." In recommending the former song, Dr. Clarke remarked that it was written by an American composer—the first American composer, in fact—Joseph Hopkinson, who was organist of Christ Church, in this city, in Washington's time.

"It is infinitely more appropriate and better musically than the old English drinking song, in praise of wine, which we know as 'The Star Spangled Banner,'" said Dr. Clarke, "and, furthermore, the latter composition has such a great range of notes that choruses cannot sing it."

When Dr. Clarke had finished his remarks, "Hail, Columbia," was sung with much spirit by the members of both organizations assembled.

Other speakers were James Francis Cooke, president of the Music Teachers' Association, who said that Philadelphia was rapidly regaining its former prestige and was now recognized as one of the great musical centers; Philip H. Goepp, whose remarks bore complimentary references to local composers, and Nicholas Douty, who named at least a score of Philadelphia composers of today, who are recognized as among the foremost in the United States.

The musical program included numbers by living Philadelphia composers. Clarence K. Bawden played his own piano compositions, *Allegro de Concert*, *Nocturne*, "Poème" and "Pensée dans les Ravin"; Muriel Magerl sang songs by Nicholas Douty, Henry A. Lang and W. W. Gilchrist and Camille W. Zeckwer's serenade, "Pierrot et Pierrette," Op. 27, was performed by Mr. Zeckwer, Emil Schmidt and Charlton L. Murphy.

A. L. T.

### DENISE LYSKA RECITAL

Singer and De Stefano, Harpist, Given Enthusiastic Welcome

In spite of a very evident throat trouble, that compelled shortening her program somewhat, the song recital given by Mme. Denise Lyska at the Theater Français, on Tuesday afternoon, Jan. 25, was a delightful occasion for the audience that filled the charming little theater.

Martha Maynard, under whose management the program was given, explained before the recital began that Mme. Lyska was just recovering from the grippe, and the charming singer, with many expressive gestures toward her throat, begged the indulgence of her auditors in cancelling a Rachmaninoff and a Moussorgsky song from her third group.

Offerings of German *lieder*, Huë's "Hymne au Soleil," the Debussy "La Chevelure" and the Chausson "Nanny" were delightfully sung, and it was only the evident illness of the singer that kept the audience from insisting on extra songs. The "Chanson Orientale" of Rimsky-Korsakoff showed the singer's ability to interpret the Oriental note.

The closing group of *lieder*, Irish and French folk songs, was sung to harp accompaniment by Salvatore De Stefano, who won an enthusiastic welcome for himself in his solo offerings by Hasselmanns and Zabel.

M. S.

Madeleine d'Espinoy, whose recital in the French Theater, New York, on Tuesday afternoon, Feb. 1, will be her first public appearance in New York, is a niece of M. and Mme. Colonne, Paris. She is also Mme. Colonne's pupil and has toured extensively with the orchestra of which Mr. Colonne is leader. She has sung with Debussy and Fauré.

## LOUISVILLE RECITAL OF AMERICAN SONGS

Sixteen Composers Represented On Program Given by James MacClain

LOUISVILLE, KY., Jan. 27.—The American song composer came into his own in Louisville last Monday evening, when James Wesley MacClain, baritone, soloist, and vocal instructor in the new Conservatory of Music, gave a program of twenty-one songs of Americans before an audience that warmly applauded every number with an enthusiasm that showed appreciation of the beauty and worth of American song.

Many of the offerings had been heard here before, but there were many new ones that opened up fresh avenues of delight. They were sung by Mr. MacClain with a full appreciation of their various types and the most intelligent interpretation, becoming object lessons of the high standard attained by our native composers. The program embraced the following:

MacDowell's "The Sea" and "Thy Beaming Eyes"; A. Walter Kramer's "Allah" and "The Last Hour"; Charles Gilbert Spross, "Lorraine, Lorraine, Lorraine," and "A Dutch Lullaby"; Alexander MacFadyen's "Inter Nos" and "Cradle Song," Miner Walden Gallup's "You, My Dear," Bruno Huhn's "Unfearing," Clayton John's "Belated Violet" and "A Fable"; La Forge's "To a Messenger," Henry Hadley's "Little Boy Blue," Carl Busch's "The Eagle," Deems Taylor's "Witch Woman," Sidney Homer's "Uncle Rome," Mildred Hill's "Secrets," William G. Hammond's "Pipes of Gordon's Men," Louis Elbel's "Calm Be Thy Sleep," and Walter Morse Rummel's "Ecstasy."

Frederick Cowles at the piano added much to the charm of the recital.

An organ recital of decided interest was given on Thursday evening, at the Fourth Avenue Baptist Church, by Elsa Grahn, who played with much skill compositions by Bach, Guilmant, Mendelssohn, Hollins, Foulkes and Callaerts. She was assisted by John Peterson, basso, who sang in his usual impressive and finished manner "Thus Saith the Lord" and "But Who May Abide the Day of His Coming" from "The Messiah," and "If God So Clothe the Grass," by Bischoff.

H. P.

### FARRAR HEARD IN NASHVILLE

Werrenrath and Sassoli Share Honors With Diva

NASHVILLE, TENN., Jan. 22.—Society *en masse* turned out in a miniature cloud-burst for the Farrar-Werrenrath-Sassoli concert at the Auditorium Friday evening, approximately 5000 people braving the elements and thereby bringing great mental relief to the local management. Miss Farrar was in beautiful voice and responded to encore after encore in the most generous manner. Her program was practically the same as given throughout this tour, consisting of the three popular opera arias, with songs by Massenet, Bemberg, Franz, Schumann, Moussorgsky, Grieg and Gretcheninoff.

Mr. Werrenrath, first on the program, won instant approval in the aria by Handel. But it was in his later appearances in the fourth group of songs and the "Vision Fugitive," Massenet, that a full realization of his powers was reached. Miss Sassoli proved to be a harpist of extraordinary ability, being called on for any number of encores, in spite of dampness and snapping harp strings. The accompaniments of Richard Epstein must be listed with the evening's successes.

The Nashville Chamber Music Company, composed of Arthur Henkel, pianist; Fritz Schmitz, violinist; Brown Martin, violinist, and Leon Miller, 'cellist, gave a concert Wednesday evening for

the benefit of the widows and orphans of Germany and Austria. The occasion was of dual significance, being the first effort made here in behalf of the war sufferers of the Entente, as well as the first public concert of this organization. The ensemble numbers were interspersed with solos by Mme. Elise Graziani, soprano, accompanied by Florence Boyers.

On Monday evening Frederic Morley was heard as the first pianist presented this season on the Ward-Belmont Artists Course. The program offered was of broad range and finely balanced.

E. E.

### WITH MINNEAPOLIS SYMPHONY

Florence Austin, Violinist, Soloist in Former Home City

MINNEAPOLIS, MINN., Jan. 21.—The thirteenth popular concert of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, on Jan. 16, in the Auditorium, brought back to this city a favorite violinist in the person of Florence Austin, who hails originally from here.

Ardent applause was showered upon Miss Austin, who played the difficult Wieniawski Violin Concerto No. 2. Technically and emotionally her performance was amply satisfying; press and public were thoroughly in accord as to that. Despite the fact that everyone knows that encores are not permitted at these concerts, the delighted audience recalled Miss Austin six times.

Mr. Oberhoffer's men played with skill.

### EXCERPTS from Criticisms of

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**EVENING POST**—A sympathetic audience admired and applauded him for his facile technique, good tone, and gift of adapting himself to various styles and periods.

**SUN**—His tone is generally good and his style is one of breadth and is well poised. These features were again prominent in his performance of last night.

**TIMES**—There is considerable to enjoy about his playing, especially that derived from fluent technique and a refined tone. He played Beethoven's Romance with great beauty and much power, and many of his other numbers were given with unusually fine effect.

**TRIBUNE**—His musicianly interpretation, good tone and interesting program found immediate response. Especially in the lighter numbers of his program did Mr. Pilzer display his facile and certain technique.

**WORLD**—He has good poise, style and technique and, in addition, has acquired a sweep and breadth that makes his playing much more magnetic and satisfying.

**HERALD**—He showed a tone of fine quality, a technique of more than ordinary excellence and powers of interpretation that merited the large audience which heard him.

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## ECHOES OF MUSIC ABROAD

Alexander von Fielitz Becomes Director of Stern Conservatory as Gustav Hollaender's Successor—Former Metropolitan "Parsifal" Reappears on Opera Stage in Germany After Devoting Years to Further Study—The Mystery of the Re-Modeling of "Salomé" is Explained—Vienna Court Opera Resumes Its Schedule of Ante-Bellum Days—La Scala Season Opened with Russian Opera—Political Considerations Necessitate Indefinite Postponement of Première of Pfitzner's "Palestrina"—Munich Hears a New Reger Work

NO time has been lost in finding a successor to the late Gustav Hollaender as director of the Stern Conservatory in Berlin. The choice has fallen upon Alexander von Fielitz, the composer, whose songs are in the repertoire of every concert singer.

Von Fielitz spent a season or two as head of the department of harmony and composition at the Chicago Musical College, but he had been on the faculty of the Stern Conservatory before that, and after his return to Europe he resumed his old position there and took charge of the Conservatory's branch school as well. It was one of Gustav Hollaender's last wishes that von Fielitz should succeed him and the board of trustees acted on the wish with no undue delay or discussion.

Another erstwhile member of the Chicago Musical College faculty has just assumed a conspicuous post at the Strassburg Conservatory. Waldemar Lüttsch, however, had a briefer connection with Director Ziegfeld's school in the metropolis of the Middle West than von Fielitz can look back upon, for he spent only one season there and returned to his native land at the end of it. He has been appointed head of the piano department of the Strassburg school, of which Hans Pfitzner is the director, and he has already been formally introduced to the Strassburg public in a concert with orchestra, under Pfitzner's bâton.

SINCE the somewhat inglorious exit from this theater of operatic activity of Parsifal Burgstaller a few years ago and the simultaneous departure by the same boat of the wife of a Hoboken liveryman, little has been heard of the tall German tenor for whom a great New York army of tenor-worshippers of the feminine persuasion and impressionable years used to *schwärmen*—the German word seems to fit the case more eloquently than our "rave." He was said to be living quietly somewhere in Bavaria afterward, and of his singing anywhere there was no evidence.

But lo! it turns out that, far from accepting any retirement forced upon him by Mrs. Grundy, Burgstaller has been studying all this time with but one end in view—to resume his stage career as soon as his voice should have profited sufficiently by the rest from strenuous operatic work and the training to which he has been submitting it. Now he deems that time to have arrived and, accordingly, he made his first appearance in his second incarnation as a heroic tenor a few nights ago at the Municipal Opera in Frankfurt-on-Main. The chronicler of the event in the *Allgemeine Musik-Zeitung* notes that he made a great success.

Even allowing for the glamour that time casts over past achievements, Alois Burgstaller's *Parsifal* stands out as the most convincing that has been seen and heard on the Metropolitan stage. If it is true that his voice has renewed its youth, perhaps he may yet re-visit New York and sing to his old admirers—provided all his little tenorish domestic vagaries that do not square with accepted conventions have been straightened out in the meantime.

JUST what the mysterious re-modeling of "Salomé" by her creator, Richard Strauss, consists in, has now been divulged by the Strauss publicity bureau. The principal change, it turns out, is a

partial transposing of the music allotted to the title rôle in order that the Dresden soprano, Eva von der Osten may have it comfortably within her range.

A few months ago it was rumored that Geraldine Farrar was planning to add *Salomé* to her repertoire in case a proposed revival of the work at the Metropolitan should materialize. In view of this late news from the Strauss headquarters the suggestion prompts itself that the American singer had had inside

entirely from the Russian, French and Italian composers, with but one exception. Flotow's "Martha" is the only German work on the list, Wagner and all other German composers, living or dead, barring only Flotow, being banished for the time being.

The operas to be heard in the course of the season, in addition to "Prince Igor," include Zandonai's "Francesca da Rimini," Mascagni's "Isabeau," Giordano's "Andrea Chenier," Puccini's "La Bo-



Elizabeth Boehm van Endert in Berlin

Since her return to Berlin from her tour of this country last year, Elizabeth Boehm van Endert, who was "snapped" when out riding with her dogs recently, for the picture here reproduced, has been frequently heard in the concert halls of the German capital and other German cities. Having severed her connection with the Berlin Royal Opera before she came over for her first visit here as soloist of some of the Boston Symphony concerts, this German soprano has made a few appearances this season at the Deutsches Opernhaus in Charlottenburg. It was recently announced that she is shortly to marry, for the second time.

information of Strauss's intention to lower the music of the part.

Furthermore, the composer is making some changes in the instrumentation, presumably with the aim of reducing *Salomé*'s difficulties in making herself heard above the orchestra, and the last scene is to be altered in several essential details. It is not the present intention to publish the new version.

MUSICALLY the Austrian capital seems to have become well shaken down to the routine of war times. Since the first of January the Vienna Court Opera has resumed its normal schedule of performances every night in the week, in place of the program adopted after the war broke out and continued through last year, providing for performances only on Sundays and three week evenings.

IT was the Metropolitan's first novelty of the season that opened the new La Scala season on the day after Christmas. With Borodine's "Prince Igor" thus leading off, the new repertoire is drawn

hème," Massenet's "Manon," Rossini's "Barber of Seville" and Verdi's "Aïda."

AT last the mystery is solved as to why the première of Hans Pfitzner's new opera, "Palestrina," has been postponed. This work was all ready for production at the beginning of the season and it was confidently expected that it and the "Mona Lisa" of Max Schillings would be the two outstanding novelty features of the opera year in Germany. But the Pfitzner work has been held back and no reason has been given until now.

In the first place, "Palestrina" is written exclusively for male voices, for which reason alone a second war year, making lamentable inroads in the ranks of the male artists in their best years vocally, is a decidedly inauspicious time to bring it forward. Then the second act features the Council of Trent and in these sensitive times it would be practically certain to strike a censorial snag. So there is nothing for the unfortunate composer to do but to say, "Donnerwetter noch e' mal!" and put the manu-

script carefully away in his desk until more peaceful times shall have come. For as long as the war lasts "Palestrina" will remain unperformed and unsung—the first because of the last, of course.

Eugen d'Albert is to fare better with his "Die toten Augen," which has been ready for a producer much longer than Pfitzner's "Palestrina." After many postponements an attempt is to be made to galvanize the d'Albert "Dead Eyes" into exercising their normal function this month, almost a year later than originally planned. And now it is arranged that the scene of the première shall be the Dresden Court Opera, the institution most beloved of German composers, for the coming-out parties of the offspring of their muse.

ANOTHER famous Italian quarrel has been shelved. This one is the most recent of the numerous squabbles which the temperamental Pietro Mascagni has found the spice of life of late years.

It will be recalled that when he had completed his "Parisana," a year or so ago, the composer of "Cavalleria Rusticana" ran foul of his former publisher, Lorenzo Sonzogno, by selling the novelty to this Sonzogno's brother and competitor, Edoardo Sonzogno. But now, thanks possibly to the subtle influence of the war, the two brothers and business rivals have been reconciled and Mascagni, too, finds himself on an amicable footing with Lorenzo once more.

By way of celebrating the peace pact Mascagni has undertaken to compose three new three-act operas—a "Cleopatra" after Sardou, and two to be called "Lodoletta" and "Faïda," for the texts of which Fozzano will be drawn upon.

FROM time to time we see the well-seasoned joke of a sporting editor's being detailed to "cover" a concert taken down from its dusty shelf and trotted out for an airing. But the unexpected has now happened, as it has a way of doing now and again.

A literal basis, in fact, was provided for this time-honored jibe in London the other day when two Russian pianists, the celebrated Basil Sapellnikoff and his less well-known confrère, Rumschisky, introduced there Rachmaninoff's Second Suite for two pianofortes, Op. 17, at one of the Philharmonic Society's concerts conducted by Sir Thomas Beecham. At least, this is the only explanation that satisfactorily accounts for the review of the performance that appeared in *T. P.'s Weekly*. Here it is:

"SAPELLNIKOFF v. RUMSCHISKY.

"ROUND 1.—The pair led off briskly, and the exchanges were equal. Rumschisky got home with both hands, but his opponent countered cleverly and held his own. Footwork was judicious.

"ROUND 2.—Both began gingerly. Then Sapellnikoff led left and right, but the other's left was busy, and he scored very little. Towards the middle the work was more interesting, each getting in; Rumschisky waltzing round his man, who, however, was the heavier and led repeatedly with both hands. His right upper-cut was very pretty.

"ROUND 3.—By far the more varied. Rumschisky led with the left. Then both went at it hammer and tongs. Frequently first one and then the other seemed to lose his footing. But they came up smiling. They felt the pace, but both were stayers, and deserved the plaudits of the crowd. Honors were divided."

IN England besides the advocates of a policy of absolute exclusion of German music, who are, it is pleasant to reflect, very few indeed, and those who have maintained from the outset that only living German composers should be banned and whose counsels have prevailed, there is now a third party which would exclude all German music composed after a certain arbitrary date, whether the composers be living or dead.

Dr. Henry Coward of Sheffield, remembered in some parts of this country for the tour of the Sheffield Choir, of which he was conductor, would like to see the year 1870 adopted as the line of

[Continued on page 28]

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## ECHOES OF MUSIC ABROAD

[Continued from page 27]

demarcation between the permitted and prohibited. His point, as he explained to an audience the other day, is that it would be "disloyal to the Empire and a menace to our prestige to perform German music published after that date." Apparently, as *Musical News* observes, Dr. Coward chose 1870, because the

Franco-Prussian War of that date led to the establishing of the German Empire.

The critic of the *Sheffield Daily Telegraph* shows up some of the inconsistencies that would inevitably attend putting such a policy into practice and, as one example, cites the fact that all of Wagner's works would be admitted with the exception of "Götterdämmerung,"

"Parsifal" and the "Siegfried Idyll"—in other words, "the most characteristically German of Wagner's dramas" could be given and the most idyllic excluded.

A NEW chamber work by Max Reger was given its first performance a few evenings ago in Munich at a Hösl Quartet concert. It is a trio for strings in D minor and bears the opus number 141b. J. L. H.

### HOMER AND PADEREWSKI IN OMAHA RECITALS

Contralto in Splendid Voice—Big Paderewski Audience Fears Pianist Was "Playing Down to Them"

OMAHA, NEB., Jan. 19.—The course of music in this city runs in the proverbial manner of the famine or the feast. During the last week it has been the feast. On Thursday evening the Tuesday Musical Club had the honor of presenting Louise Homer in a recital which made a deep impression by reason of the glorious voice and sincere artistry of this singer. Not a little of the success of the evening was due to the sympathetic accompaniments played by Mrs. Edwin Lapham.

The bringing of famous artists to this city, undertaken by the club for the first time this year and considered with no little trepidation by many members, is proving an immense success, and to Mrs. Crofoot, chairman of the program committee, is due the credit of choosing the artists.

Paderewski was the artist of the fourth concert of the charity course, and a tremendous audience turned out to hear him. His work was superb in the Schubert Fantasia, Op. 15; a group of old

French compositions, the Etudes Symphoniques of Schumann; a lovely Chopin group and Liszt's Thirteenth Rhapsodie. The Paderewskis arrived Saturday and spent Sunday in their private car, and it was announced that the artist was fighting grip—a victorious fight to judge by his playing of Monday evening. Upon the appearance of Paderewski on the stage the majority of the audience arose and remained standing during the applause of greeting. The writer knows of no other occasion on which such a thing has been done in this city—yet it was remarked by many that the pianist, in some subtle way, held himself aloof from the audience, and certainly we did not relish his evident attempt to play "down to us" in his closing encore, Scharwenka's Polish Dance. Yet it was a memorable concert. The sale of Polish Refugee Dolls during the afternoon and at the close of the concert netted some \$700. E. L. W.

### The Difference Between the Musical Weeklies

To the Editor of MUSICAL AMERICA:

The vast difference between your paper, as I understand it, and other musical weeklies, is, that you endeavor, and with success, to give the news of the musical world, here and abroad, with many other interesting features. Other musical weeklies appear to be content more or less to omit the news and devote their space to commercialized write-ups of their advertisers or those who pay for such write-ups. The latter course may please the individual advertiser, but it cannot appeal to the subscriber and reader and so what use is it to have a write-up in a paper which is not read, or when it is read, has little influence? That is the reason, mainly, why I personally prefer MUSICAL AMERICA to its competitors.

I inclose check for renewal.

Very truly yours,

RAYMOND SHELTON.

New York, Jan. 20, 1916.

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## Augusta Cottlow's Art Not Forgotten in the Deep Joy of Her Motherhood

American Pianist Convinced Not  
Only That Art and Home Life  
Are Compatible, but That  
They Are Mutually Helpful

Berlin, Dec. 17, 1915.

IT is nearly two years ago that Augusta Cottlow, America's popular pianist, was thought to have gone into retirement. Of course, this was not true; it could hardly be expected of such a young and popular artist. But the public began to puzzle over the probable cause for the apparent disappearance from the concert field of one so prominent.

But very soon the truth leaked out. It was a case of "Cherchez l'homme" in this instance. The artist had united herself in wedlock with Edgar A. Gerst of California. And, shortly after, the young couple established their home here in Berlin.

Then, when a year or so had passed, there appeared a miniature Augusta Cottlow. Perhaps the reader did not know that a small Miss Cottlow had arrived. Well, she has and is very much in evidence at the Gerst-Cottlow home in Reichstrasse 103. And almost on the heels of this momentous event came the announcement that Augusta Cottlow, the pianist, very far from having entered into retirement, would go to America, during the season of 1916-17 for a four-months' tour under the management of Loudon Charlton. Such a succession of events was quite sufficient to inspire a desire for an interview.

So I went, saw and was conquered (as a reversion of the original proverb) by Miss Cottlow, the tiny. For to-day it is she who dominates the Gerst-Cottlow home. So it was *She*—written with a capital and in Italics—who must needs be interviewed and duly admired before all else. Believe me, I did admire and with conviction.

### The Joy of Motherhood

Later, as we passed into another room, the question impulsively rose to my lips: "How does it feel to be a mother?"



Selina Adelaide Gerst, Three-Months-Old Daughter of Augusta Cottlow, the Distinguished American Pianist of Berlin, with Her Mother

Looking more youthful than ever, the pianist replied with a mixture of enthusiasm and serene womanliness that became her well:

"When I married, I felt that life's greatest happiness had come to me. But when Baby came, that happiness was surpassed by a feeling of bliss not to be described."

"And these emotions—were they not marred by the tragedy of this war?"

"Scarcely," replied the artist, "for

Tour of This Country Planned  
for Season of 1916-17—Selina Adelaide Gerst and Her All-Important Position in a Happy Berlin Household

when a woman reaches that most exalted state to be attained by woman, she lives in a world of her own. But you must not think that I am such an egoist as not to have deep pity for the many who have been and are suffering from this war, nor to be ready at all times to be helpful wherever I can. But you see, all last summer in the seclusion of my flower-covered balcony and surrounded by my dear ones—in which, of course, Baby, when she came, was included as a very important factor—I felt so remote from all the dreadful war that it was hard for me to believe that we were living through such turbulent times. Therefore, it was with astonishment that every now and then I read in some American paper of the riotous excitement prevailing in Berlin."

"Why, can you imagine the quantity of milk we require in this household now that Baby has come? People at home might think that we were in want of the precious liquid. Far from it! We get all the milk we need and, what is more, without requiring any card of any description."

### Art and Domesticity

"So you think that being a mother might curtail an artist's work?" These words were uttered with an undertone of that pity which young mothers are apt to manifest toward the ignorance in such things of a mere man.

"Do not think it for a moment! A woman who has always loved children as I have and who then becomes a mother herself can derive only inestimable benefits from her motherhood and, consequently, is bound to develop and improve as an artist—notwithstanding the added work and responsibility such a glorious state involves. There is nothing which so intensifies a woman's feeling so that, if she be an artist, it gives to her art that final stamp of pronounced individuality which, after all, is the supreme characteristic. It broadens and develops a woman into that fully mature being which she could not have been before. Thereby her artistic goal is raised. She will demand more of herself than before and then, as the years come and go, she has so much to look forward to—her life becomes so significant that her art is bound to be perceptibly elevated. I refer to the spiritual and mental education of her child, for which a mother is pre-eminently responsible. Can a task of such consequence have other than beneficial effects on a woman—and on an artist?"

"And why deny the fact that all artists are more or less self-centered; are interested in themselves frequently to an exaggerated degree? But nothing so effectively counteracts such a state of affairs as children. On the other hand in the majority of instances you will find that the systematic daily development of a professional woman qualifies her as but few others are qualified for the duties of a mother. Think of the many famous examples of artists whose art, if anything, improved during their state of motherhood. Is anyone bold enough to assert that Mme. Schumann-Heink's art, or that of Teresa Carreño, or of Louise Homer deteriorated with the advent of their children? I cannot see that the few who have remained unmarried and childless have, on the whole, become greater artists than the many famous women who have been mothers."

### Question of Practice

"But was not your purely technical work, your practice, curtailed by the advent of the additional and important member of your family?"

"Possibly so, at first," remarked the pianist, "but there is always time to make up for that. Besides, when it was incumbent on me to cease practicing for a while, I compromised on teaching. I devoted several hours a week to a number of my pupils and found that thereby I not only kept in close touch with my art, but that teaching also markedly improved my powers of artistic conception. The result is that I find to-day that I can accomplish the same and even more than formerly and with much greater facility."

As a final remark, the writer ventured the question of how Augusta Cottlow, the mother, would become reconciled to Augusta Cottlow, the pianist, when the time came for the latter to leave her home for the aforesaid American tour.

### A Painful Necessity

"Ah, yes!" was the answer given with a deep sigh, "that thought is the most dreadful of all. I'm afraid that, when the time comes, someone will have to give me chloroform to get me to America. Of course, I try to reconcile myself with the thought that it is one of the unavoidable drawbacks of every artist's career and that many, many before me have had to contend with the same painful necessity."

After I had greeted the artist's husband and her mother, who with rare circumspection has taken many inconveniences off the pianist's shoulders, I left with the feeling that here at least was a home in which, in spite of the war, unclouded happiness prevailed.

O. P. JACOB.

At the dinner which will be given in honor of the veteran actor, William H. Crane, at the Waldorf-Astoria, New York, Feb. 27, it is announced that a quartet of baritones, consisting of George MacFarlane, Van Rensselaer Wheeler, Frank Croxton and John Park, will sing an ode in Mr. Crane's honor to music by Sir Edward Elgar. Victor Herbert will have charge of the musical program, which will include selections by a symphony orchestra.



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## New York Philharmonic in a Bach-Beethoven Festival

"Magnificat" and Ninth Symphony Presented with Co-operation of Oratorio Society—The Bach Performance Spiritless, the Beethoven Thrilling—Ernest Hutcheson in Bach Concerto

The eagerly awaited Bach-Beethoven festival of the New York Philharmonic Society took place on Thursday evening and Friday afternoon of last week and last Sunday afternoon. For the first and third concerts the program offered only the "Magnificat" and the Ninth Symphony, enlisting the services of the Oratorio Society under Louis Koennenich and a solo quartet consisting of Caroline Hudson-Alexander, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, bass. On Friday Ernest Hutcheson, the pianist, assisted in a bill which was thus composed:

Bach—Suite in D Major; Concerto in D Minor, for Piano and Orchestra, soloist, Ernest Hutcheson; Passacaglia, for Orchestra (Esser).

Beethoven—Symphony No. 8, in F Major, Op. 93; Overture, "Leonore No. 3," Op. 72.

Mr. Koennenich conducted the "Magnificat," Mr. Stransky the Choral Symphony. A great audience filled Carnegie Hall and greeted the presentation of the Bach with politeness and the Beethoven with overflowing enthusiasm. Both are such rare events in this city as to acquire a circumambient festive glamor whenever they do occur. But of the Ninth Symphony the last six or seven years have yielded a sufficient number of good performances to offset the mediocre ones. Less can be claimed for the "Magnificat." Attempts on it have been far fewer and proportionately less successful. New York is not, alas, a hospitable asylum for Bach's choral works. The fault cannot be laid at the door of the music-loving community, which, in reality, hungers for Bach, but merely to the absence of capable interpreters. Probably the best Bach singing hereabouts to-day is that done by Arthur Hyde's admirable choir at St. Bartholomew's, which last Easter gave the best performance of the "St. Matthew Passion" achieved here in a decade. But for obvious reasons this sort of thing cannot satisfy the local appetite. And so, until a new choral body reared in the enthusiasm and the style of Bach is organized (what a chance for some beneficent and music-loving millionaire!), New Yorkers will probably have to content themselves with the May day Bach debauch that Dr. Wolle offers at Bethlehem, Pa.

### Spirit of Bach Missed

All this by way of prelude to the grudging admission that last week's performance of the "Magnificat" was little

better than the one given by Mr. Koennenich's singers last season. One had hoped for better results, but to no avail. The present rendering, except for a few moments, was as lethargic, as dispiriting and as uninspired as the previous one. Only in the "Gloria" did the choristers display anything like the proper incisiveness, resiliency and live tone. There are few sublimer moments in all choral music than the close of the "Fecit potentiam" ("Dispersit superbos mente cordis sui"), few things more celestially exalting. Yet this stupendous passage left the hearer cold and unimpressed last week. Much else was to be deplored, including certain tempi. The orchestral performance lacked something of the customary Philharmonic vitality, precision and finish.

The soloists discharged their duties happily enough. Mme. Hudson-Alexander, only partly recovered from a severe cold, sang the lovely "Quia respexit" with no little purity of tone and an understanding of the characteristic style of this music. Nevada van der Veer, whose quality needs no proof at this date, delivered her share in splendid fashion, earning much applause for her "Et exultavit." For some unaccountable reason the duet "Et misericordia," in which she and Mr. Miller should have figured, was cut. The latter was in excellent form—where is there a better oratorio tenor in this country to-day?—and sang beautifully. So, too, did Mr. Middleton, whose noble and resonant organ made the "Quia fecit mihi magna" aria one of the most vital features of the first half of the evening.

With the first bars of the Ninth Symphony the effect of a somnolent "Magnificat" vanished. Mr. Stransky's reading of the work was endorsed when he first essayed it here and the endorsement must be reiterated. It is an interpretation neither academic nor disposed to experimental license. But it reaches the depths of this ecstatic heart cry to humanity. The mystery, the poignance, the travail of the first movement are there, the elastic buoyancy of the scherzo, the benison of infinite love of the adagio, wherein Beethoven achieved, as nowhere else, transfiguration and utter divinity. Mr. Stransky did well to attack the finale without a pause. The dramatic significance of the cacophonous shriek at the beginning of this movement is otherwise lost. To be sure this cry might have been more agonized last week. The chorus accomplished the "Ode to Joy" much better than the "Magnificat" and the quartet distinguished itself well enough, considering the barbarous task which Beethoven, in his ignorance of the human voice, set them. In all respects the orchestra's work was superb and the effect of scrupulous rehearsal everywhere apparent.

### The Friday Concert

At the Friday afternoon concert were to be heard Bach performances of a very different type from that of the night before. It would be impossible to desire a more spirited and exhilarating rendering of the D Major Suite than was given by Mr. Stransky's men and Mr. Pilzer enjoyed a little ovation all his own for his playing of the familiar "Air" (not on the G string, however, in the Suite). And absolutely thrilling was the orchestral arrangement by Heinrich Esser of a superb passacaglia, originally composed for cembals with pedal and later revised for organ. What a marvelous piece of architecture is this and how imposingly vital! But Mr. Stransky must not wait for another Bach festival before presenting it again.

Ernest Hutcheson played the D Minor Concerto—the adagio of which ranks in noble profundity with the finest pages of the "St. Matthew Passion"—splendidly. It may be questioned if in Bach the noted Baltimore pianist is surpassed by any other pianist in this country to-day. He has the style and the spirit for such music as this concerto, but, though his part in it stood out by sheer beauty of delivery, he showed full appreciation of the fact that a Bach concerto does not

imply for the soloist as much as a modern one. He was recalled several times at the close of the work.

Beethoven's Eighth Symphony received a jubilant performance and the "Leonore" Overture, which has not been fed to concert-goers as incessantly this year as usual, was played with overwhelming effect. H. F. P.

### MUSIC COPYRIGHT BILL

Society of Authors and Composers Wants the Law Changed

Having been beaten in the Federal courts in their efforts to make restaurants pay royalties for the use of songs and other musical compositions, the Society of American Authors and Composers is now trying, says the New York Review, to get Congress to amend the copyright law so that they may accomplish their purpose and levy a tax on restaurants and other places where a copyrighted song or musical composition is performed, even though no admission fee is charged. A bill amending the United States copyright law has been simultaneously introduced in the House of Representatives and in the Senate.

The recent decision of the United States Court of Appeals in the case of Victor Herbert against the Shanley Restaurant Company ended the campaign of the authors and composers to collect royalties from restaurants as far as the courts are concerned, with a complete defeat of the authors. The amendment of the copyright law is the only chance the authors have left now to force restaurants to pay royalties on their compositions.

### Bagby Series of Musicale Ended for This Season

Mr. Bagby's last musical morning of the present season attracted a large audience to the Waldorf-Astoria, on Jan. 24. The soloists were Frances Alda and Melanie Kurt of the Metropolitan Opera; Eddy Brown, violinist, and Ernest Schelling, pianist. Mme. Alda sang arias from Puccini's "Manon Lescaut" and a group of songs in English

and French. Mme. Kurt sang Isolde's Liebestod from "Tristan und Isolde" and German songs. Mr. Schelling played a Chopin group and pieces by Granados, and Mr. Brown played solos familiar to concert-goers. Richard Hageman and Frank La Forge were at the piano.

### EDDY BROWN IN INDIANAPOLIS

Violinist Chose Home City in Which to Make American Début

INDIANAPOLIS, IND., Jan. 22.—Eddy Brown, who had sentiment enough to wish to be heard first in his home city—Indianapolis—was given a perfect ovation when he appeared before a sold-out house Monday evening, Jan. 19. It was an Ona B. Talbot concert and Eddy Brown was the soloist with the New York Symphony Orchestra, Walter Damrosch, conductor. It was a Beethoven night, so the violin concerto was also by Beethoven. It is said that Mr. Brown did not know what he was to play until he arrived in Indianapolis, and had but a short rehearsal.

He had just landed in New York the day before, and left for his home city for his first American appearance. Immediately after the concert, he returned to New York to make his Metropolitan debut the following night. The city as a whole is tremendously proud of the young artist. He received several floral tributes. The program embraced:

Fifth Symphony, the Leonore Overture No. 3, a Trio for Two Oboes and English Horn Op. 87 (played by Messrs. de Busscher, Gerhard and Bianco) and the D Major Violin Concerto.

E. M. S.

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Plymouth Union, Vt., Jan. 26, 1916.

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## YONKERS HIGH SCHOOL CHORUS WINS PRAISE IN ORATORIO WORK

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Hundred — Supervisor Bow-  
en's Plans Include Twenty  
Free Concerts Each Year

YONKERS, N. Y., Jan. 26, 1916.

A BIG factor in the musical life of Yonkers is the Yonkers High School Chorus. This organization consists of three hundred male and female voices, selected mainly from the seniors of the High School, and is under the direction of Supervisor of Music George Oscar Bowen, an American, born in Broome County, this State.

The club has already to its credit the performance of "The Rose Maiden," Cowen; "Hiawatha," Coleridge-Taylor; "The Crusaders," Gade; "The Messiah," Handel, and "The Creation," Haydn.

An auxiliary club of three hundred freshmen joins forces with the club proper at its spring concert in a performance of "Hiawatha," assisted by soloists from New York and an orchestra of picked men from the Metropolitan Opera and New York Symphony Orchestras.

### Value of Auxiliary Club

As the personnel of the club changes yearly, owing to graduation, the auxiliary club becomes a valuable source from which to fill the enforced vacancies, thus enabling Director Bowen to maintain the high musical standard for which he unceasingly labors.

Last spring, at the Wanamaker Auditorium concerts, the club gave Haydn's "Creation," winning high commendation. Mr. Bowen unhesitatingly pronounces the work of the juvenile chorus as being quite as meritorious as that done by the adult oratorio societies.

The High School boasts two other singing societies, a female chorus, the Cecilian Club and Boys' Glee Club, which combine forces for their public appearances under the direction of Supervisor Bowen. There are also two school orchestras, principally strings.

### Receive State Diploma

This unusual musical activity is due not alone to the efforts of Mr. Bowen, but is stimulated by the inauguration of a four-year musical course, giving to the student who completes it—apart from the regular diploma—a second, by the State of New York, in music.

When complimented upon his assiduity Director Bowen modestly disclaimed credit, insisting it would be impossible without the full sympathy and hearty co-operation of Superintendent and Board of Education.

That he enjoys both to the utmost one thing alone emphasizes, the statement that in Trenton, a city of much greater population, the Supervisor is allowed only three assistants, while in Yonkers



George Oscar Bowen, Supervisor of Music in Yonkers, N. Y., and Director of High School Chorus

Mr. Bowen has five to assist him, making possible the twenty free concerts for the public given during the scholastic year at the various grammar schools. This enables many to enjoy good music that would otherwise be denied them.

### Importance of School Music

Supervisor Bowen is a firm believer in the educational value of music and furthermore states that the future of music in America rests on the public school teaching. This propaganda is

### Ganapol School Students Give Pleasing Concert at Detroit

DETROIT, MICH., Jan. 29.—The Ganapol School of Musical Art gave an interesting concert, Jan. 25, presenting students from the piano classes of Mrs. Boris L. Ganapol, George S. Kempton, Bessie Blaenaddes and the vocal classes of Boris L. Ganapol. The concert was held at the Ganapol Music Hall. Those appearing were Mildred Meyers, Laura Goldberg, Sophie Rosenheim, Sylvia Fink, Anna Kowalska, Florence Ort, Winifred Carlyle, Vera Schoof, Thelma Campbell, Eva Senn, Lucile Strobel,

spread at the Institute of Pedagogy, Northampton, Mass., a summer normal school for the preparation of supervisors of music.

Apart from the School Chorus, Yonkers has its adult female chorus of fifty voices, the "Chaminade Club," also under the direction of George Oscar Bowen, which is now preparing to give at the spring concert Deems Taylor's "The Highwayman," with the assistance of William Simmons, baritone, as soloist. MRS. BRUNO HUHN.

Frances Laing, Thelma Fleming, Pauline Turner, Margaret Eaton, Cecile Ouellette and Charlotte Innes. Miss Elizabeth Rohns acted as accompanist. The hall was well filled and all the participants were in good form.

### Lester Donahue, Pianist, in Well Played Boston Recital

BOSTON, Jan. 18.—Lester Donahue, pianist, gave a first recital in Boston in Jordan Hall yesterday afternoon. He played Beethoven's "Eroica" Variations and Fugue, the Brahms F Minor Sonata and groups by Chopin and Liszt. Mr.

Donahue, a pupil of Rudolph Ganz, showed a strong musical sense and a solid training. He plays not ably as a pianist, but a musician. His scales and passage work are excellently clean and musical. He phrases intelligently and has a beautiful tone, nor did he fall short in matching himself against the big variations of Beethoven and the equally great sonata of Brahms.

### NOTABLE CONCERT BY KRIENS SYMPHONY CLUB

Excellent Program Includes Movement  
from 'Cello Concerto by Jarecki—  
Orchestra Plays Ably

Christiaan Kriens, conductor of the Kriens Symphony Club, led his 100 players in an interesting concert at the Park Avenue Church, New York, Saturday evening, Jan. 22.

The orchestra was heard in Mozart's G Minor Symphony, the Ballet Music from "Faust," "Ase's Death" from the "Peer Gynt" Suite and the "Coronation March" from Meyerbeer's "Prophet." The soloists were Katherine Strang, violinist; John J. Colgate, tenor, and Henry Barreuther, 'cellist. The orchestra, under the guiding hand of Mr. Kriens, achieved some notable effects, especially in the sparkling ballet music, which was enthusiastically received by a large audience.

Mr. Colgate sang Handel's aria, "Where'er You Walk," with orchestral accompaniment, using a good tenor quality and a dignified interpretation to good advantage. A novelty of the concert was the first performance of a composition still in manuscript, the *Andante* from Alex. M. Jarecki's 'Cello Concerto. Mr. Barreuther, the 'cellist, assisted by the orchestra, supplied an excellent reading of an interesting movement. If the entire concerto is in keeping with the quality of the *Andante* it will be well worth performing in its entirety.

Miss Strang played the familiar "Rondo Capriccioso" of Saint-Saëns brilliantly and with good musicianship. H. B.

### PADEREWSKI AT ANN ARBOR

Music-Lovers of Many Michigan Cities  
Hear Great Pianist

ANN ARBOR, MICH., Jan. 22.—Ignace Jan Paderewski made his third appearance in Ann Arbor on Thursday evening, Jan. 20, before an audience that taxed the capacity of Hill Auditorium. The pianist was in a happy mood and held his auditors spellbound with a program from Liszt, Couperin, Chopin and Schumann. After the concert twenty-five interurban cars left from the front of the auditorium, taking people back to Ypsilanti, Detroit, Jackson and other cities.

In the afternoon, a reception under the patronage of President and Mrs. Hutchins, of the university, and other distinguished personages was tendered to Mme. Paderewski in Alumni Memorial Hall. Refugee dolls, autographed photographs of Mr. Paderewski, and various Polish souvenirs were placed on sale and a large sum secured for the Polish Victims' Relief Fund. Following the concert in the evening, the sale was continued from the stage of the auditorium. C. A. S.

### Anita Rio and Wilfred Glenn Heard in Concert of Troy Band

TROY, N. Y., Jan. 21.—The annual concert of Doring's Second Infantry band at Music Hall last night proved the musical ability of this excellent band. Mme. Anita Rio, the assisting soprano, sang the aria, "Un Bel Di" from "Madama Butterfly," which was splendidly given. She gave her audience a new and rare treat in an unpublished cycle of dainty melodies by Arthur Edward Johnstone as settings for Mother Goose verses. Wilfred Glenn with unusual facility adapted his rich bass voice to the "Tannhäuser" "Song to the Evening Star" and sang a group of both serious and numerous offerings with excellent vocal command. M. N. Kininsky was the accompanist of the evening. W. A. H.

### Tom Dobson Recital Pleases Portland (Ore.) MacDowell Club

PORTLAND, ORE., Jan. 22.—Through the co-operation of Mrs. Thomas Carick Burke, president of the MacDowell Club, the members of that club and several invited guests had the pleasure of listening to a delightful song recital by Tom Dobson at the Hotel Benson on Tuesday afternoon, Jan. 11. The recital hall was crowded with listeners and Mr. Dobson's singing, to his own accompaniments, displayed his artistic ability and skill in a manner that brought the most hearty applause.

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## THE "GOYESCAS" PRODUCTION

Even if the intrinsic qualities of Enrique Granados's "Goyescas" scarcely warrant faith in its long life and prosperous career, it must be confessed that the production reflects much credit on the Metropolitan. Such deficiencies as may be remarked in the interpretation of the little Spanish opera are more than offset by its features of excellence and by the sumptuous beauty of the settings in which the three brief stage pictures are framed. In these the management has bravely sustained its reputation. For the opera's weaknesses it should not be censured, though it will probably be taken to task by many for attempting anything of so little promise. And yet novelties are in demand these days, whatever sceptics may cry to the contrary. A new work played to empty benches in Grau's time; to-day it exerts the opposite effect on the public. But operatic masterpieces are not being turned out just at present nor is the market drugged with even the passably good.

And so it becomes necessary to bear with the harassed impresario in his uncomfortable position between devil and sea. In the present case interest has been enhanced by the performance of the work in Spanish—which has not yet become habilitated in American opera houses—and the fact of a world première. Operagoers of this country take kindly to the idea of passing the first verdict on the work of a European, and, if for nothing else, Mr. Gatti would have to be thanked for giving them such an opportunity for the fourth time. So that, if not artistically important, the production of "Goyescas" has a certain significance in the fast growing annals of American musical appreciation.

## A NEW OPERA PRIZE

American composers will read with interest, and even excitement, Mr. Hinshaw's announcement, made in last week's MUSICAL AMERICA, of his offer of a prize of \$1,000 and royalties for an American opera.

Prizes for operas by American composers are not new, but there are several new features about this one.

First of all, it is distinctly a democratic move. The opera called for has nothing in common with the operatically aristocratic requirements of the leading opera houses; it is a simple opera, demanding but a few singers and musicians, and adapted for production anywhere and everywhere.

If opera is to become a popular American institution it is stimulus in such a direction alone that will procure it. The nation might go on forever producing millionaires' opera in a couple of cities only, without any advance whatsoever being made in developing an operatic America. Mr. Hinshaw's plan is exceedingly timely in this respect. Successful modest native operas given here and there will do more for the growth of opera among the people in this country than any pretentious near-success at such an institution as the Metropolitan Opera House, the glories of which exist for a purpose vastly different from that of democratizing opera.

In calling for "grand opera," recognized as such, Mr. Hinshaw may be forcibly imposing upon the works sought a condition of seriousness which would have manifested itself in any case, while excluding a spontaneous and desirable expression in a less serious vein which might otherwise arise. "Opéra Comique," which scarcely translates itself "comic opera" in this country, may prove a better medium for the introduction of opera to the people at large than grand opera, however modest in equipment.

Mr. Hinshaw is altogether laudable in limiting the size of the orchestra. The object is to write beautiful music, not to overpower the senses, and one can write just as beautiful music for an orchestra of twenty-five as for an orchestra of one hundred.

As to the desirability of doing away with the chorus entirely, and limiting the composer, as well as the librettist, to ensembles, something more than a reasonable doubt may be allowed to exist. This imposes a dramatic limitation upon the construction of opera which may prove oppressive. A modest chorus should not make it necessary to have a larger orchestra. As to the obtaining of a chorus, a suggestion has already been made, by Mr. Bispham, we believe, in connection with a proposed plan for popular opera, of training local choruses in places where it is proposed to give the operas, and carrying only the principals with the company.

The experiment, all in all, is a most interesting one, and should lead to results of an important nature.

## ART AND PUBLIC MORALS

Mephisto seldom gets finer raw (sic) material to work upon than that afforded by the recent police censorship of the Russian Ballet in New York; and His Mephistophelian Majesty made the most of it last week.

It is one of the eternal themes, this question of art and public morals, with all its branch issues of prudery, hypocrisy, squeamishness, sense of true decency, et cetera. It crops up so persistently in our puritanical America as to cause our nation to be commonly looked at as rather ridiculous in this respect.

With such a divergence of opinion upon this subject, with censorship breaking out from various unrelated sources—the police, some self-appointed guardian of public morals, the board or committee of this or that—it is hard to see just how we, as a nation, are to come to any such common understanding of the matter as, for example, exists in continental Europe. Far be it from us to recommend the European standard, even though Paris itself was shocked by Nijinsky's "Faun"; but the attainment of some national point of view might be considered desirable.

A congress of representative persons of high standing upon the subject of art and public morals might succeed in formulating a few fundamental principles to which the nation in general would subscribe. There is no doubt as to the interest which would be manifested in the sessions of such a congress.

But who will call it? Who will bell the cat?

## PERSONALITIES



Sousa as Horseman

"John Philip Sousa, bandmaster, march king and sportsman," might be a fitting description of this noted musician as to his vocation and avocation. Mr. Sousa is known widely as a crack shot and has won many prizes at the traps. Also he is devoted to horseback riding, and has been finding much recreation in that sport during his season's engagement at the New York Hippodrome. The above snapshot shows him with his horse, "Patrician Charles."

**Volinine**—Caught in the path of an automobile on Broadway, two small bones in the toes of Alexandre Volinine, the dancing partner of Anna Pavlova, were broken recently, but it is announced that the accident will effect no permanent injury to his dancing.

**McCormack**—A special feature of the program to be offered by John McCormack, at his New York recital in Carnegie Hall, Sunday afternoon, Feb. 13, will be the introduction of two sacred songs, "O Sanctissima" and "O Salutaris Hostia," the music of which has been especially arranged for him by Fritz Kreisler. They will be given in the original Latin text.

**Barrientos**—Maria Barrientos, the newly arrived Spanish coloratura soprano of the Metropolitan, does not agree with Geraldine Farrar as to the relationship between art and domesticity. "Marriage and motherhood are not at all incompatible with an artistic career if one possesses the qualities that make for a career," said Mme. Barrientos in a recent interview.

**Caruso**—Earl Lewis, treasurer of the Metropolitan Opera House, met Enrico Caruso in the lobby of the Opera House last week and took occasion to admire a pin containing forty-eight diamonds which was nestling in the tenor's scarf. "You like it?" asked Caruso. "It is very beautiful." "Well, if you like it, take it," said Caruso as he pulled out the pin and handed it to Mr. Lewis with a bow.

**Granados**—Enrique Granados, the composer of "Goyescas," was one of the most interested members of the audience at the Flonzaley Quartet's concert at Aeolian Hall last week. He and his wife were in Ernest Schelling's box party. Before he sailed for this country Granados and Joan Manén, the Spanish violinist, gave a series of joint recitals in Madrid, at which they played all of the Beethoven sonatas for violin and pianoforte.

**Calvé**—For the benefit of the French Flotilla, Mme. Emma Calvé, Galileo Gasparri, Loraine Wyman and Carlos Salzedo appeared last week in a concert that proved one of the most artistic and inspiring Washington, D. C., has experienced for a long time. Mme. Calvé was heard in stirring selections from operas and in songs. Under the direction of John Boveello an orchestra opened with the "Star Spangled Banner" and closed, under the baton of M. Salzedo, with the "Marseillaise," with Mme. Calvé as soloist and a chorus of 100.

**Guilbert**—The World reproduces a fervent appeal by Mme. Yvette Guilbert to her fellow women, preaching a new crusade of service that may prevent in future world catastrophes such as the present. "O ye women," she concludes, "see to it that never again Man alone—without you—writes the great historic page of Life, of the world of to-morrow, for to-morrow depends wholly upon your manifold maternities. See to it that ye obtain from Man better safeguards of your right to serve the Nation, ye who must bring forth the children of the Nation, the children who by their numbers are the strength of the Nation. See to it that ye are no longer strangers to and outcasts from the life of the Nation, ye who give birth to the Nation. To work! The day has come. The trumpets of the Lord ring across the Earth. Harken unto God!"



# POINT and COUNTERPOINT

THE glories of the new Ballet Russe are going before it! We have it on the authority of Press Agent Bernays that a Milwaukee department store is advertising a new Russian cloth, the "Serge de Diaghileff."

"Isn't the style of music you have been playing rather lacking in classic quality?"

"Oh, yes," replied the highly accomplished girl. "But one must show some consideration for the tastes of one's parents."

Massenet, whose anecdotal sense is reported to have been very highly developed, told Alberto Bachmann, the French violinist, about a quartet rehearsal at the home of a rich amateur in Bordeaux. Four amateur string players were playing a new quartet. Upon completing the slow movement, the second in the work, the first violin remarked, "Let's try the scherzo." Whereupon the viola chirped up, "I just finished it!"

When Arthur Shattuck, the pianist, was a student in Germany, he once made a pious pilgrimage to Dusseldorf to visit the house in which Schumann had spent his last days. After long wandering about the streets of the quaint old town, he came upon the house he sought and reverently lifted the knocker on the door. It was opened by a rubicund burgher who looked quizzically at the young American.

"I beg your pardon," the latter ventured politely; "is this where Schumann died?"

"Ach, no," replied he of the jovial countenance; "nobody died here. We are all alive yet, thank God!"

"What is that tune you were playing on the bugle last night?"

"That was not a bugle," replied the cornet virtuoso, rather stiffly.

"Oh, well, if you're so particular as all that, it didn't sound like a tune, either."—London "Chronicle."

From the Ithaca Journal:  
The last number included "I Hear a Thrust at Eve."

The stage carpenter of a touring opera company approached the impresario one day and asked for an increase in wages. The manager appeared surprised.

"Why," he exclaimed, "I really don't

see my way to giving you a raise. You have nothing much to do. Half the time you are merely standing in the wings listening to the opera."

"Yes, sir," replied the carpenter, grimly, "that's just it."

In the same company, the impresario came before the curtain one night and announced: "Ladies and gentlemen, it is my unpleasant duty to inform you that Mr. Bluffo, the star baritone, owing to illness, will not be able to appear to-night. His system has had a very severe shock, and he is suffering from nervous prostration."

"What's the matter?" shouted a voice from the gallery. "Did you make a mistake and pay him in advance?"

The literary spirit of John Philip Sousa, author of "The Fifth String" and "Pipetown Sandy," is being emulated by his bandmen. One of them, Samuel Harris, sends us this acrostic based on the titles of a few well-known marches composed by Mr. Sousa:

*Straits Of United States America*

*Jack Tar, a march tune for the sailors,*  
*On to Victory, for the country without*

*failures;*  
*Hands Across the Sea, for international*  
*relation;*  
*National Fencibles, for the protectors*  
*of the Nation.*

*Picador March, for Spanish horsemen*  
*who only fight the bull;*

*Hippodrome March, heard every day in*  
*a Theater that is full.*

*Invincible Eagle, for the emblem that*  
*will always stand,*

*Liberty Bell, that, too, was heard*  
*throughout the land.*

*Imperial Edward, a March to the King*  
*of the British Empire,*

*Pathfinder of the Panama, we can travel*  
*the world entire.*

*Sempre Fidelis, always faithful, a*  
*March—one of his best,*

*Occidental, a March for the natives*  
*away out West.*

*United States was in his mind when he*  
*wrote the best of all, the*  
*Stars and Stripes Forever—*  
*A flag that will never fall.*

Arthur Hartmann was playing his famous transcription of Debussy's "Il pleure dans mon coeur."

Two American women—No. 1: "What's that thing he's playing now—il plooore danse mon coeur?"  
No. 11: "Well, all I know about French is, that the word 'sore' means 'heart.'"  
No. 1 (interrupting delightedly): "Oh, I see—I've got it—il plooore means 'pleasure'—'pleasure of my heart.'"

J. Norris Hering, who conducts the excellent musical column of the Baltimore *Star*, mingles some frivolous items with his serious comment. Here is a lyric example:

A long-haired musician shot out on the stage. He seated himself, and he played in a rage. The audience tittered with glee at the sight. And watched him in pity give vent to his spite.

He ranted and ripped his way through the whole score; Then, ran from the instrument out the back door. And what was the cause of this fiendish display? The crowd was all 'paper' and very poor pay!

Mr. Hering gives these two definitions of a symphony concert:

A place to worship a special soloist at the expense of the orchestra.  
An opportunity for a conductor to translate music into callisthenics.

And he gives this suggestion:

For a sure way to get a policeman when wanted, open the windows and play OrNSTEIN'S Op. 37, No. 2, on the piano.

A few more definitions are given by Louis C. Elson in the *Musical Observer* as follows:

Andante.—A niece of the great Italian poet. Originally Anne Dante.

Cadence.—This is used to bring the music to a close. It is very rarely used by modern musicians.

Delivery.—The production of a vocal tone. The average prima donna demands Cash before Delivery.

## MISS TEYTE SCORES AT HIPPODROME CONCERT

Sousa Too Ill to Conduct and Children's Society Stops Child Pianist's Début

To appear on the same program with the sensationally popular Vernon Castles before a New York Hippodrome audience and carry off the principal honors of the evening is an achievement of which any singer has a right to be proud. It was Maggie Teyte, the soprano, who managed to win this triumph last Sunday night.

Sousa's band, without Sousa (kept at home by indisposition) was not nearly as successful as usual. One missed the snap and unanimity of expression that result usually from his personal leadership. The band played Weber's "Oberon" Overture, a Sousa suite and the Berlioz "Rakoczy March," besides many Sousa encores.

Miss Teyte scored heavily in the aria "Depuis le jour" from Charpentier's "Louise," Homer's "Dearest," Thayer's "My Laddie," Sanderson's "Until" and Leoni's "The Birth of Morn." She had to give four encores.

A new tenor, Giuliano Romani, who has been advertised as "the highest tenor in the world," made, according to the announcements, his American début on this occasion. He displayed a voice of considerable natural beauty, but was prevented apparently by nervousness from appearing to his best advantage. He sang arias from "La Favorita" and "The Barber of Seville."

The Castles did their own "Castle Walk," fox trot, polka, maxixe, tango and one-step. Paquita Madriguera, the Spanish child pianist, was scheduled to appear also, but the Children's Society decided that she was too young to make her début.

Damrosch Closes First Semester Series at Oberlin

OBERLIN, OHIO, Jan. 23.—The closing number of the artist recital course for the first semester at the Oberlin Conservatory of Music was given by the New York Symphony Orchestra, Walter Damrosch, conductor. The program consisted of Dvorak's "New World" Symphony, John Alden Carpenter's "Perambulator" Suite, and the "Bacchanale" from "Tannhäuser," by Wagner. The program was brilliantly played, and was very much enjoyed by the very large audience.

Scranton Liederkrantz to Enter Pennsylvania Sängerkreis

SCRANTON, PA., Jan. 29.—The Scranton Liederkrantz will enter the competition in the first class at the annual Sängerkreis to be conducted in Altoona, Pa., in June. The choir will sing under the direction of John T. Watkins, who will, for the first time, appear in a State contest. W. R. H.

## MME. MATZENAUER'S OPERATIC RECORD

Noted Contralto Has Had Twenty-One Appearances at Metropolitan This Season

Metropolitan Opera patrons face with exceeding regret the impending farewell of the season of Mme. Matzenauer who has fulfilled the number of performances contracted for—twenty-one, to be precise—and whose final appearances will be as *Fricka* in the forthcoming "Nibel-



Margarete Matzenauer, the Distinguished Contralto of the Metropolitan Opera Company

ungen" cycle. The noted contralto appears this year to have reached the very summit of her powers and it seems most unfortunate that concert engagements will deprive New York of the pleasure of hearing her after the middle of February.

Few German artists of recent years have disclosed the versatility manifested by this artist and it is rare to see one cross the boundaries which separate German from French or Italian opera. But Mme. Matzenauer is at home in these divergent schools, not only in her command of the style which such an accomplishment presupposes but in linguistic grasp. Her French and Italian pronunciation approximates perfection. And where is there another German singer at this day who can sing with such ideal legato control rôles like *Delilah* and the Italian characters with which this contralto has become identified?

Withal, she is unexcelled in the Wagnerian parts. Her *Brünnhilde*, *Waltraute*, *Fricka*, *Erda*, *Ortrud*, *Kundry* and *Brangäne* are nowhere surpassed to-day. She has triumphed in all of them this season, and many wished she might essay *Isolde*, in which she is reputed great. However, her *Delilah* in the revival of Saint-Saëns' "Samson" will probably imprint itself on the memory as one of the superlative pieces of pure singing heard at the Metropolitan this season. Nothing more sensuously lovely, nothing more finely wrought and artistic than her treatment of this music, can well be imagined. In a year marked by as much bad singing as this one has been such disclosures as those of Mme. Matzenauer go far to restore confidence in the fact that the day of good vocalism has not been altogether dimmed.

Voedisch Artists to Appear at San Antonio Festival

Alma Voedisch has booked Permelia Gale, Leonora Allen, Gustav Holmquist and Warren Proctor for the first mid-winter Festival at San Antonio, Tex. These artists will appear in the "Messiah" and "Elijah" with the St. Louis Symphony Orchestra. Miss Voedisch has also booked Mr. Holmquist in Janesville, Wis., Feb. 4, in joint recital with Edna Gunnar Peterson, and on Feb. 11 Mr. Holmquist will appear in joint recital with Della Thal, at Peoria, Ill.

No Periodical Pays a Better Dividend To the Editor of MUSICAL AMERICA:

Inclosed my check for subscription to MUSICAL AMERICA. Permit me to add that I never write my check more willingly than to pay for this magazine. I receive no periodical which pays me a better dividend.

Yours cordially,  
FREDERICK E. CHAPMAN.  
Damariscotta, Me., Jan. 20, 1916.



Drawn by Orson Lowell

—Courtesy of "Judge"

The Landlady's Daughter—"Oh, my! You're as snug as can be in here, you and your fiddle, aren't you, Herr Jeestring?"

Herr J.—"Ya. Ve are snoog, aber zumdimes I wish I would hat learned it to berform der leedle piggolo instet."



## MAITLAND HEARD IN NEW BANTOCK SONGS

English Baritone Unequal to  
the Task of Making Them  
Interesting

Robert Maitland, the English baritone, gave a recital at Æolian Hall, New York, on Wednesday afternoon, Jan. 26. Mr. Maitland stepped off the beaten path in arranging his program, choosing to begin with a Bach "Cantata" written for bass voice and accompanied by organ and adding three songs of Granville Bantock, sung for the first time in America. The rest of the program was conventional enough, containing three groups of Schubert, Brahms and Hugo Wolf.

Mr. Maitland sings intelligently and well within the bounds of artistic restraint, but he is not the possessor of a voice that is pleasant to the ear, flexible, or varied in coloring. In the Bach Cantata, which he sang with great fervor and good declamation, he was assisted by Tertius Noble at the organ. Of the Schubert songs from the Müller cycle, "Am Feierabend" received the best treatment at Mr. Maitland's hands, while in the Brahms and Hugo Wolf groups one missed the variety of coloring and change of mood so essential in interpreting the German *lieder*.

Audiences seem to admire anything that bears the label "first time in America," and that is perhaps the reason for the enthusiasm manifested after the Granville Bantock songs. To be quite frank, however, they are tiresome affairs, especially when given without interruption, as Mr. Maitland did on this occasion. They may be described as unrelated snatches of Persian philosophy, monotonously chanted. The program informed us that these songs had been sung in London by Mr. Maitland three years ago with the composer at the piano, and also that Mr. Bantock had dedicated the orchestral score of the songs to Mr. Mait-

land as a token of friendship and appreciation.

Mr. Maitland may be accounted a serious artist, who does not hesitate to attempt big things; unfortunately, this does not make him an interesting one. H. B.

## TILLY KOENEN RECITAL DELIGHTS SAN DIEGO

Famous Dutch Contralto Heard in  
Pleasing Program on Amphion  
Artists' Series

SAN DIEGO, CAL., Jan. 19.—A crowded house and enthusiastic applause greeted Tilly Koenen, the Dutch contralto, when she appeared here last week in the third program of the Amphion Artists' Course. Miss Koenen's interpretative ability immediately won her entire audience. Of the four groups, which made up her program, the third, a group of four Dutch songs, was probably the most pleasing feature of her recital. Miss Koenen gave a short outline of each of these songs in English, which added greatly to the pleasure of her interpretations. She was encored freely and heartily applauded. All of her accompaniments were beautifully played by Uda Waldrop of San Francisco. Mr. Waldrop also appeared in an organ program the following day at the Panama-California Exposition, as guest of Dr. Humphrey Stewart.

While in San Diego Miss Koenen visited the Theosophical International Headquarters at Pointe Loma, as guest of Mme. Tingley. Here Miss Koenen had the great pleasure of visiting her former instructor, Prof. Daniel De Lange, who was founder and until his coming here two years ago, director of the Amsterdam Conservatory of Music. Miss Koenen sang several groups of songs for the children of the Theosophical Institute. W. F. R.

## "AN ARCADIAN MUSICAL"

Frances Pelton-Jones Signalizes Re-  
entry Into Public Life

What was happily designated "An Arcadian Musicales" was given by Frances Pelton-Jones, the popular harpsichordist, in the Hotel McAlpin on Jan. 20. This event marked Miss Pelton-Jones's re-entrance into public life after her unfortunate accident. She was greeted warmly by a large audience, which enjoyed the fine program of romances and pastorales.

Collaborating with Miss Pelton-Jones were Paul Kéfer, 'cellist; Roscoe Possell, flautist; William Wheeler, tenor; Margaret Crawford, interpretative dancer, and Blanche Beckett, coloratura soprano. The last-named, who hails from London, was called upon at short notice to fill the place of Elizabeth Wheeler, who was indisposed. Despite evident nervousness, Miss Beckett sang with feeling and proved possessed of a pleasing vocal organ, flexible and clear.

Mr. Kéfer, Miss Pelton-Jones and Mr. Possell provided some exceedingly beautiful trio playing. Particularly charming was their playing of some of Percy Grainger's quaint music. Owing to the fact that Mr. Kéfer was obliged to fill another engagement, the program did not go through quite as scheduled, but the general result was fully as satisfying as could be desired. Mr. Wheeler's singing was replete with artistry, and Miss Pelton-Jones's numbers were delightful, showing no effects of her late serious accident. Now that she has again entered into public work Miss Pelton-Jones is filling several engagements, among which are appearances before the Euterpe Club on Feb. 12, in the Waldorf-Astoria, and at Williams College, on March 2.

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## BRILLIANT PLAYING BY RICH AND GIORNI

Violinist and Pianist Join in a  
Highly Attractive Phila-  
delphia Program

PHILADELPHIA, Jan. 27.—Thaddeus Rich, violinist, and Aurelio Giorni, pianist, united in the presentation of an attractive recital program at Wither- spoon Hall last evening. Both were heard to excellent advantage in solo numbers and together in the Beethoven "Kreutzer" Sonata and Schubert's "Rondeau Brillante," Op. 70. In the famous Beethoven work the blending of tone was such as to bring out the beauty of the composition, a slight, but not serious, predominance of the piano at times being noticeable. The *andante* was given with sympathetic regard for its innate charm, the variations being very well done, while the *presto finale* developed considerable brilliancy on the part of both players. The Schubert composition was also admirably played.

Mr. Rich arose to his established high standard of artistic excellence in his interpretation of Gustave Strube's "Poème Antique," and Mr. Giorni's creditable composition, "Moto Perpetuo," which was heard here for the first time.

Mr. Giorni, who accompanied Mr. Rich in these numbers, was afterward heard as soloist, demonstrating the splendid talent and training that have enabled him to win distinguished success in Europe, and should insure him a triumphant career in this country. Mr. Giorni plays with fine authority and a commanding technique, his mastery of the keyboard being such, in fact, as to cause him sometimes almost to be carried away by his own enthusiasm. His tone is clear, musical, and at times of limpid sweetness, his *pianissimo* work being excellent, although he might be said to have an especial fondness for the passages permitting him to reach big climaxes and play with brilliantly dramatic effect. His numbers were Mendelssohn's Prelude and Fugue, E Minor; "Nenia," Sgambati, and Rubinstein's Staccato Etude. There were numerous recalls for both artists during the recital. A. L. T.

## GUILBERT AIDS YOUNG ARTISTS

Maintains "Vestiaire" to Provide Them  
with Costumes

Recently on the occasion when Yvette Guilbert was engaged to sing at a ball given by Mr. and Mrs. Otto H. Kahn at Sherry's, Mme. Guilbert was seen walking to and fro in the artists' room examining the wardrobes and apparently elated. The curiosity of one person could no longer be restrained. "Pray, why," said she, "are you so interested in this room?" "Ah," replied Mme. Guilbert, in a tone of the deepest satisfaction, "this room looks like my Vestiaire in Paris, and I feel so at home."

In Paris Mme. Guilbert maintains and gives her personal attention to a sort of shop, which she calls "Vestiaire,"

which is stocked with gowns and costumes all arranged very neatly and very systematically. Mme. Guilbert has arranged with some very wealthy women for their gowns that are no longer useful. These are renovated and remodeled and put into their proper places in the Vestiaire. Some of the costumes, of course, are new. And any young woman who is starting out on a theatrical career, and is handicapped by lack of funds with which to provide costumes is fitted out by Mme. Guilbert at her Vestiaire. This has made it possible for many young people to secure engagements when it would have been utterly impossible for them to get even a hearing because of their inability to furnish costumes.

This is an example of how many people are profiting by the unfortunate experiences of one person. When Mme. Guilbert was struggling to get a foothold in the world she was repeatedly refused because her clothes were well worn and there was no prospect of her being able to provide suitable costumes, and so as soon as she was able to support it she instituted the Vestiaire to spare young women in a similar position the crushing disappointments she suffered.

## INSURES AGAINST DELAY IN TOPEKA CONCERT

To Guarantee Reaching That City on  
Time Louise Homer Paid \$100  
Premium

TOPEKA, KAN., Jan. 20.—Because she knew of the royal welcome awaiting her in Topeka, Mme. Louise Homer, prima donna, spent \$100 in Denver to insure her arrival here, so that her concert at the Grand Opera House would not be delayed. Lloyd's of London gambled \$2,500 against a premium of \$100 that the Santa Fé train carrying Mme. Homer would arrive on time. It did.

Despite a downpour of rain, the largest crowd which has greeted any artist brought here in the Myrtle Radcliffe series, turned out to hear Mme. Homer and her accompanist, Mrs. Edwin Lapham. Mme. Homer sang some of the loveliest music that has been written for the contralto voice, and surpassed the unusual performance she gave here two years ago, the first time she had ever sung in Topeka.

Minard Lozier, lyric tenor, noted as a church soloist, scored a triumph in his recital at the First Methodist Church here last night. He was assisted by Dean Horace Whitehouse and Helen Phipps of the Washburn Conservatory of Music. R. Y.

## Special Fall Issue a Guide

To the Editor of MUSICAL AMERICA:

Inclosed is a dollar for a number of back numbers, including your Special Fall Issue. I am looking up vocal teachers and have no way of finding out their reputation except through your paper. I consider your Special Fall Number a guide. I had it and those of the entire month, but gave them to another party, who has since become a regular subscriber.

Mrs. JAMES P. HANLEY.  
Wheeling, W. Va., Jan. 11, 1916.

## COMPOSITIONS

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Impetus Toward Good Music  
Throughout the West

**B**ELLINGHAM, WASH., Jan. 29.—The last concert of the Davenport-Engberg Symphony Orchestra, given during the month of December was without doubt the best ever given by the organization which now has entered upon its fifth season. This organization of eighty-five musicians has grown out of what was five years ago a small string orchestra, consisting of the most advanced of Mrs. Engberg's pupils. No one five years ago would have thought it possible for that little body of pupils to grow in such a short time to the present dimensions of the orchestra, and that, too, in a city with only a population of 30,000 and in this far off western country. The feat would not have been possible for anybody but a woman who is a musical power and, at the same time, an able organizer.

In most cities orchestras have been organized and maintained by public subscription. In this city no one was ever asked for a contribution and no one ever contributed anything for the maintenance of the orchestra. It was all financed by one woman, and, while it has not paid its way, it has not come far from so doing.

The opera house was filled at the last concert and the appreciation of the public was more hearty and spontaneous than at any concert yet given. A very keen interest was taken by the public in this concert on account of Mrs. Engberg being on the program as the soloist of the occasion. After she had played a "Faust" Fantaisie she was compelled to acknowledge the appreciation of the audience by giving several encores after



Davenport-Engberg Symphony Orchestra of Bellingham, Wash., Which Is Entering on Its Fifth Season

this number as well as after her other appearance on the program. The last number was her own "Folk Song and Dance," built on an old Danish peasant song; its quaintness, merriment, sim-

plicity and strong rhythmic form is irresistible and the audience felt the appeal strongly.

The work of the orchestra itself showed considerable improvement, par-

ticularly in the wind instruments. This was especially noticeable in the first number on the program, the "Egmont Overture" by Beethoven.

D. L.

## FRANCES NASH TOURING WEST

Iowa and Nebraska Recitals to Be Given with George Hamlin

Frances Nash, the young American pianist, who has been fast winning honors this season, has begun a tour of Wisconsin, Minnesota, Iowa and Nebraska. On Sunday, Jan. 23, Miss Nash played the Saint-Saëns G Minor Concerto with the Minneapolis Symphony Orchestra, in Minneapolis. Her Wisconsin dates are for recital appearances, and those of Iowa and Nebraska will be joint recitals with George Hamlin. Later in the win-

ter Miss Nash will again play in Minnesota, and fill several dates in Michigan. In the spring she is to be heard in a number of Eastern cities, with orchestra. Her tours are under the exclusive direction of Evelyn Hopper.

## Yvette Guilbert's Next Concert Will Be Hospital Benefit

The next appearance which Yvette Guilbert will make in New York will be for a benefit concert to be given by the Woman's Auxiliary of the French Hospital, on Feb. 27. Assisting Mme. Guilbert will be the Trio de Lutèce.

## MISS GUNN'S SUCCESSES

Violinist Heard with Prominent Artists in Two Concerts

Under the auspices of the Methodist Men's Club of Ossining, N. Y., a concert was given on Tuesday evening, Jan. 18, by Kathryn Platt Gunn, the excellent violinist; the Criterion Male Quartet and Clarence Reynolds, organist.

Miss Gunn won immediate favor with the audience, playing Wieniawski's Polonaise in D, the Chaminade-Kreisler "Sérénade Espagnole," Kreisler's "Chinese Tambourine" and, as an extra, Kreisler's "Viennese Popular Song." The quartet was well received and had to sing many encores. Mr. Reynolds made a fine impression in works by Böellmann and Wagner.

On Jan. 21 Miss Gunn appeared at a concert at Public School 11, Manhattan, where her playing of Vieuxtemps's "Ballade and Polonaise" and Kreisler's "Viennese Popular Song" and "Liebesfreud" were much admired. Claire Gillespie, soprano, sang songs by Marshall, Löhr, Balfe, and Ashley Ropps, songs by Löhr, Kingston-Stewart, Del Riego and Coleridge-Taylor. Both singers were well received.

Pueblo, Col., Hears Program by Its Symphony Orchestra

PUEBLO, COL., Jan. 22.—The third of the series of concerts by the new Pueblo Symphony Orchestra was given Jan. 20 at the Princess Theater. The personnel has been increased from forty to fifty men, several of whom are soloists. Robert Tremaine is conductor. Among the soloists were Barney Barnato, Charles Richards, Paul Tremaine, John Krevas, soloist, and the Offenbach overture, "Orpheus in der Unter welt." Max Tschauder was accompanist. All members of

the orchestra are residents of Pueblo, and it has been a matter of pride to musical people, the Chamber of Commerce, which has fostered the venture, and the other musical organizations that Mr. Tremaine has done so much of value this season.

L. J. K. F.

Arkady Bourstin, the Russian violinist, will give a second New York recital in Aeolian Hall, New York, Saturday evening, Feb. 19.



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PARIS "Echo de Paris": "Once again Alberto Bachmann has shown the masterly qualities which place him in line with the greatest masters of modern violin playing."

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## FIRST COMMUNITY CONCERT AT AUSTIN

Capacity Audience G greets City's  
Municipal Choral  
Singers

AUSTIN, TEX., Jan. 29.—The first concert by the Austin Municipal Chorus, Frank L. Reed, conductor, was given on Sunday afternoon, Jan. 23, at the Hall of the House of Representatives, State Capitol Building, before an audience that packed the main floor and galleries and responded generously to a program that had been built to be an expression of community and patriotic spirit.

A much deeper significance than ordinarily attaches to "first appearances" applies to the Municipal Chorus concert, as it was the initial expression of a movement begun last October by officials of the city government, business men, professional musicians, members of the University faculty and of the musical organizations of the city to utilize Austin's musical resources for the general good of the community.

A group of officers that represented the city and its interests in the broadest way was chosen, headed by Mayor A. P. Wooldridge, who has always been a staunch supporter of music for the people, and Frank LeFevre Reed, Dean of the University School of Music. Recognizing that a mixed chorus gives the widest opportunity as a democratic medium of musical expression the organization took place along this line, and about 200 singers took part in the initial concert.

The Municipal Chorus has been built along civic lines and one of the governing cardinal principles is that no one shall receive compensation for any services

given. The rules make provision for both active and associate members, so that every one who has an interest in promoting civic music may find opportunity for helpfulness.

The personnel of the committee that took the preliminary steps to organize a body of public-spirited music lovers is: Mayor A. P. Wooldridge, president; General W. H. Stacy, first vice-president; Mrs. H. L. Hilgartner, second vice-president; A. C. Goeth, third vice-president; Noyes D. Smith, secretary-treasurer; Frank LeFevre Reed, musical director.

The program given at the initial concert was as follows:

"March Pontifical," Gounod, Orchestra. "And the Glory of the Lord," Hallelujah Chorus, from Handel's "Messiah," Chorus and Orchestra. "America," Audience, Chorus and Orchestra. Cornet solo: "Ave Maria," Mascagni, A. E. Peterson and Orchestra. "As Torrents in Summer," Elgar, Chorus (a cappella). "Land of Hope and Glory," Elgar, Chorus and Orchestra. "Last Dream of the Virgin," Massenet, String Orchestra. Polonaise, Merkel, Orchestra. "Gallia," Gounod, Mrs. Henry L. Hilgartner, soprano, Chorus and Orchestra.

A second concert is planned for the early spring.

Among the other movements to promote better music and a better musical understanding have been the series of three lectures on the symphony, given by Professor Reed at the University last summer, the series of historical recitals, under the same auspices, this winter that took place at the Scottish Rite Cathedral and the fortnightly recitals at the University School of Music.

## REORGANIZED SYMPHONY GIVES NEWARK CONCERT

Much Interest Manifested in Initial  
Program—Margaret Harrison  
Soloist

NEWARK, N. J., Jan. 26.—The first concert of the Newark Symphony Orchestra, under its new title, was given in the Palace ballroom on Monday evening, Jan. 17, with Margaret Harrison, soprano of the Old First Presbyterian Church of New York, as the soloist. The Newark Symphony succeeds the Eintracht Orchestra, which came into being about seventeen years ago. Many of the first members are still in the orchestra ranks.

The program given was an ambitious one, and the presentation excellent. Miss Harrison's arias were well sung, and her fine diction and charm of manner added to the pleasure of her vocal offerings. The program included:

Fifth Symphony of Beethoven, in C Minor, Op. 67; Massenet's Overture, "Phédre" and a group of three Tchaikowsky numbers, a "Valse," a "Dance Chinoise" and a "Polonaise." The orchestra also played the accompaniment to Miss Harrison's Aria, "Dich Theure Halle," from Wagner's "Tannhäuser." Miss Harrison's other program numbers included Brahms's "Die Mainacht," Thome's "Le Baiser" and Coleridge-Taylor's "Life and Death."

## Henriette Wakefield's February Concerts

Henriette Wakefield is entering upon the second half of the present season with a number of prominent engagements. On Jan. 25 she gave a recital at the Beachwood Hotel, Summit, N. J. On Feb. 1 Mme. Wakefield will appear with the Englewood (N. J.) Choral Society in excerpts from "Manon Lescaut" and "Prince Igor," also two groups of songs. On Feb. 4 she will sing at New Haven, Conn.; on Feb. 5 at South Norwalk, Conn., and on Feb. 22 at Syracuse, N. Y.

## NEW HAVEN RECITALS BY FAMOUS ARTISTS

Miss Parlow and Mme. Méro a  
Strong Combination—Amato  
Much Applauded

NEW HAVEN, CONN., Jan. 27.—One of the most enjoyable and artistic recitals given here this season was that last evening in Woolsey Hall of Kathleen Parlow, violinist, and Yolanda Méro, pianist.

The work of these two artists, especially in the familiar César Franck Sonata in A Major, which opened the program, was highly commendable for the perfect ensemble and the sterling playing of each individual. The *pièce de résistance*, chosen by Miss Parlow, was the Concerto in D Minor by Vieuxtemps, which was played with unceasing temperament—most conspicuously shown in all her numbers—and a beautiful tone, rich and vibrant.

Mme. Méro fulfilled all expectations as to her playing. A striking personality and a perfect command over her instrument were two attributes which stood out prominently. Both artists were cordially received and encores were numerous. Harry M. Gilbert was a worthy accompanist for Miss Parlow. A fair-sized and enthusiastic audience was present.

With a roster including Mischa Elman, Mme. Schumann-Heink, Louise Homer and Pasquale Amato, George Kelly chose Pasquale Amato as the first artist to open his series Monday evening at the Shubert Theater. Enthusiasm ran high when Amato sang "Ridi Pagliaccio." His enunciation was flawless and he displayed his dramatic powers to an unlimited extent. His other numbers were songs in French, German, Italian and English. Of the ones in English, La Forge's "To a Messenger" and "Schulupfwinkel" found much favor, the former being redemanded. Giuseppe Bamboscheck, who played Mr. Amato's accompaniments, rendered important service.

Arthur Whiting gave the third lecture recital in his course of expositions of classical and modern chamber music at Lampson Lyceum Monday evening before a large audience. Mr. Whiting had the able assistance of Helen Jeffrey, violinist.

Prof. Harry B. Jepson presented a most interesting and appealing program to a large audience Sunday afternoon in Woolsey Hall. Of all his numbers the difficult Guilman Seventh Sonata was by far the most enjoyable. Professor Jepson played his own "Ballade" as one number. A. T.

Program of American Music Given by  
Duluth Club

DULUTH, MINN., Jan. 29.—The work of American composers was used exclusively on the "Federation Day" program given by the Matinée Musicale Club on Tuesday afternoon, Jan. 25. Louella Gleason played March in C Minor, by George W. Andrews; Mrs. Donna Riblette Flaaten sang "Song from the Persian" and "The Danza," by George W. Chadwick, "Last Leaf" and "A Woman's Last Word" by Sidney Homer, "My Garden" by Nicholas Douty and "Rain Song" by Faith Helen Rogers gave an informal report of the National Federa-

tion of Musical Clubs and preceded her playing of Cadman's Sonata in A, Op. 58, by reading a synopsis of the piece. Isabel Pearson Fuller accompanied Mrs. Flaaten. Carlotta Simonds, secretary of the N.F.M.C. gave a report of the work of that organization. The program was arranged by Mrs. F. W. Spicer.

Plan February Series of Organ Lecture-  
Recitals

Music composed by organists of the city of New York will make up the first program in the February series of five historical lecture-recitals to be given at the Union Theological Seminary, under the general direction of Clarence Dickinson. Feb. 1, 8, 15, 22 and 29 are the dates arranged for the series. In addition to the program by New York organists the other four recitals will deal with The Development of the Sonata Form, Program Music, Shakespeare Music and Sacred Folk Songs.

Marie Morrissey Sings in Three Churches  
on One Sunday

Aside from Marie Morrissey's busy concert season covering over one hundred appearances, she is in great demand for special church services. She is contralto soloist at the Fifth Avenue Presbyterian Church, New York City, and usually after the morning and afternoon services there she sings a third time elsewhere. On Dec. 16 she was soloist at the Roseville M. E. Church, Newark, and was immediately re-engaged for the following Sunday night.

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To the Editor of MUSICAL AMERICA:

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Sincerely,

HELEN M. MANNING.

Savannah, Ga., Jan. 24, 1916.

## NEW SONGS BY KATHERINE A. GLEN

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"Little Moon"

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"Twilight" (Two Keys)

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## OREGON COMPOSER VISITS NEW YORK

Frankie Walker Writes Both Lyrics  
and Music of Her Songs—  
May Give Recital

AMONG the younger composers of today is a young woman "out of the West," whose works for piano and songs give much promise. Frankie Walker is an Oregonian and it is the general opinion of those who have heard her music—that into it she has put the bigness and freedom of the western spirit. This energetic individual writes not only the music for her songs, but the texts as well—which, as she expresses it, "Gives a more finished picture—as each inspires the other." Mrs. Walker regrets the fact that she does not sing, but is grateful to the many who have so enthusiastically presented her songs—thus far in manuscript form.

Mrs. Walker is in New York to publish her songs, and since her appearance before the Hungry Club and Dixie Club—where she accompanied Madame Heller in a group of original numbers, she has had many requests for the songs heard.

### Will Be Heard at Waldorf

Mrs. Walker has been asked to appear with Josephine Wehn, whose lecture on "American Music" will be given at the Waldorf on Feb. 7. Mrs. Walker is well known throughout the West, especially in Portland, where she resides. Her musical education had its beginning with the best musical instructors of her city, and later in Paris, where under Widor and Jules Avair, she gained much in her original writings by their criticisms. The former spoke of a nocturne of this youthful composer as being "Fresh in its purity of melody."

Five years ago she again returned to Europe, this time to Berlin, where she studied with Hugo Kaun, who said of her work: "It abounds in such melodies



Frankie Walker of Portland, Ore., Composer of Songs and Piano Pieces

as one would expect from a Chopin or Schumann. Her soul is in her music." Those who have heard Mrs. Walker during her visit here have suggested that while in New York she give a recital, that a greater number might become familiar with her music.

Among those better known to the musical world who are using the songs of Frankie Walker are Mesdames Jomelli, Valair, Heeler, Brookfield, Van Dyke and Lynbrook, Paul Dufault, George Carsons and Dr. McGuire.

### Vera Barstow With Philadelphia Orchestra at Atlantic City

ATLANTIC CITY, N. J., Jan. 25.—Last night the Philadelphia Orchestra, Leopold Stokowski, conductor, gave the first of this year's series of concerts here, with Vera Barstow, violinist, as soloist. The various Woman's Clubs helped to make this, as they have previous concerts, a financial success. Three performances were given at the Apollo Theater, Jan.

25, 26 and 27, of "Princess Tra La La," a recent Viennese operetta, presented by Andreas Dippel.

### Second Edition of Spalding's "Alabama" Shortly Forthcoming

"Alabama," the popular negro and plantation melody, composed and introduced to New York audiences last season, by Albert Spalding, has run out of the first edition, and a second is now

being put forth. This has proved the most popular of the violin and piano music composed by Mr. Spalding. The music is bright and swiny, and is typical of the old darkey melodies of antebellum times. Not only in the South, but even in Cuba, "Alabama" proved one of the musical sensations of the tour. The second edition will be on sale in a very short time.

### FOR "POP" CONCERT FUND

#### A Plan to Provide Springfield with Good Music at Low Prices

SPRINGFIELD, MASS., Jan. 20.—Plans have been made by Henry G. Chapin, supervisor of the municipal organ in the Auditorium, for a series of "pop" concerts at low prices, provided money enough can be raised to finance them. With this end in view, Mr. Chapin will arrange several concerts during the early part of the year by leading musical organizations at regular prices, the profits from these to form the nucleus of the "pop" concert fund. He has been granted free use of the Auditorium by the City Property Committee for these concerts and announces that the first one will be given by the Memphis Symphony Orchestra on Feb. 25.

Managers of the Springfield Music Festival Association announce that the Chicago Symphony Orchestra has been engaged for the music festival in the Auditorium, May 4, 5 and 6. On Feb. 25, the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will play at the Auditorium.

T. H. P.

### LOUISE HOMER IN KANSAS

#### Large Audience Greets Singer in Wichita Recital

WICHITA, KAN., Jan. 24.—Louise Homer made her first appearance in this city, Friday, Jan. 21, and was greeted by a capacity audience, special trains having been run from Hutchinson, Wellington and Winfield to accommodate Mme. Homer's many Kansas admirers. The singer was in perfect voice and was gracious in the matter of encores. Her program, however, did not contain songs that showed the perfection of her art as it might have been displayed.

Warm praise is being given Lucias Ades, manager of the Wichita Chorus, for his enterprise in bringing to Kansas this season such artists as Mme. Homer and the other attractions listed in the course.

Marie Sundelius, soprano, sang with the Symphony Orchestra Sunday and made a decidedly favorable impression with her good voice and ingratiating personality.

Clarence Eddy, organist, gave two fine recitals on Jan. 18 and 19 at the First Presbyterian Church, although the organ was not adequate to display his wonderful technique.

K. E.

### Virginia Boy Violinist Will Be Heard in Concert Tour

LYNCHBURG, VA., Jan. 21.—Through the agency of Charlotte Kendall Hull, head of the violin department at Sweet Briar College, near this city, Winston Wilkinson, Lynchburg's boy violinist, has closed a contract with C. W. Best, a Chicago manager, to appear in recital under his direction for two years. Young Wilkinson will cover the Middle Western States on a tour beginning in September and continuing through April. Wilkinson represented the South at the convention in Los Angeles of the National Fed-

eration of Music Clubs and he stands as an example of the success that can be achieved through musical training outside of the large centers, since his studies have been solely in his native city.

J. T. B.

### DULUTH ORCHESTRA CONCERT

#### First Appearance of Bradbury Forces Augurs Future Success

DULUTH, MINN., Jan. 28.—The first of the concert series planned by the new Duluth Orchestra took place in the Armory Sunday afternoon, when more than 1000 people gathered to hear Conductor Fred Bradbury's organization, evincing unmistakably the love for music that Duluth possesses.

The orchestra of thirty-eight had been assembled for only one week of practice, but the quality of Sunday's "twilight concert" spoke well for the nine concerts which will follow. The program was well built, containing the "Marche Hongroise," Schubert's "Unfinished" Symphony, a Brahms Hungarian Dance and the "William Tell" Overture.

Mme. Florence Bodenhoff, mezzo-soprano, was the soloist, appearing instead of Mme. Arabella Merrifield of Minneapolis, whose engagement was cancelled through illness. A "Samson and Delilah" aria, a group of Scandinavian songs and pieces by Rogers and Hildach comprised her offerings. Mrs. Fred G. Bradbury supplied delightful accompaniments.

### SCHUMANN CLUB MUSICALE

#### Louise Maitland and Mabel Van Voorhis Give Pleasing Program

The Schumann Club, conducted by Percy Rector Stephens, held its fourth informal musicale at Mr. Stephens's studio, New York, on Thursday afternoon, Jan. 27. The artists were Mrs. Louise Maitland, soprano, and Mrs. Mabel Doremus Van Voorhis, pianist. Mrs. Maitland's first group was: "I've Been Roaming," Old English, and "The Star," Rogers.

Mrs. Van Voorhis presented for her first number Rachmaninoff's C Minor Prelude. Mrs. Maitland's second group consisted of two songs, "Still wie die Nacht," Bohm, and "Ouvre tes yeux bleus," Massenet. Mrs. Van Voorhis gave "Nachtstück," Schumann, and the "Staccato," Vogrich.

The interesting program was brought to a close by Mrs. Van Voorhis, who gave Chopin's Etude, Op. 25, No. 1. The club is now rehearsing for its second concert of the season, booked for April 10.

### Deaf Mutes Sing in Sign Language

Three hundred deaf mutes danced in perfect time to the music in Alhambra Hall, Jan. 22, at the charity entertainment and ball of the Hebrew Congregation of the Deaf, says the New York Sun. There was an entertainment that began with the singing of a peace anthem, the words of which were written by the Rev. Dr. H. P. Mendes. A choir of women sang the hymn in the sign language and to music, the pianist, Rose Smulovitz, understanding the language.

### Withdraws Separation Suit Against Singing Teacher

Mrs. Tiny Guinsbourg, who began a suit in the Supreme Court of New York recently for a separation from her husband, Giacomo Guinsbourg, a singing teacher with a studio in the Metropolitan Opera House, announced last week that the suit had been withdrawn.

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## BOSTON OPERA SINGERS AND PAVLOWA WIN BUFFALO PLAUDITS

Week of Excellent Performances Attracts Large Audiences—Boston Symphony in Notable Program—Winifred Christie's Art Displayed with Kneisels—Novel Program of Yiddish Songs by Mr. and Mrs. Gideon

BUFFALO, N. Y., Jan. 25.—The four performances given by the Boston Opera Company, at the Teck Theater, the week of Jan. 17, under the local management of Mrs. Mai Davis Smith, were admirable from the point of view of the singers who took part, excellence of scenery and costumes, splendid chorus and an orchestra that was noteworthy for a traveling organization. Montemezzi's opera "L'Amore dei Tre Re," made a profound impression with its wealth of opulent melody, expert scoring, and mediaeval setting.

Mme. Villani and Messrs. Zenatello, Chalmers and Mardones, in the principal rôles made a deep impression by their splendid singing and acting. The little Japanese singer, Tamaki Miura, scored heavily in "Madama Butterfly," portraying in realistic manner the Japanese heroine. Riccardo Martin sang the rôle of Pinkerton excellently. Milo Picco as Sharpless and Elvira Leveroni as Suzuki were distinct factors in the general excellence of the ensemble.

Maggie Teyte made an ideal Mimi in "La Bohème" and she sang the music of the rôle with tonal beauty and a proper regard for the indications of the composer. The four rollicking Bohemians were capably done by Guadenzi, the tenor, whose ringing high tones impressed in the ensembles; Mardones, who in the rôle of Colline made a fine impression by the beauty of his voice; Picco, the baritone, who sang Marcel with opulent tone and played the rôle

with keen humor, and Puliti, as Schanard, a fine characterization. Olivet Marcel made much of the rôle of Musetta and sang the waltz very well indeed. "Pagliacci" gave Zenatello, in the rôle of Canio, an opportunity to display his gifts of histrionism and wealth of beautiful voice and he received an ovation after singing "Vesta la Giubba." Thomas Chalmers, the Tonio, gave an impressive and musical rendition of the Prologue, while Boscacci as Beppo and Puliti as Silvio, earned well-deserved praise. Felice Lyne sang the rôle of Nedda with much charm and very pretty tone.

The additional attraction of Anna Pavlowa and her troupe of Russian dancers was a potent factor in attracting large audiences, during the engagement of the opera company. The novelty presented by the dancers, was "L'Ecole en Crinoline," by Mrs. Christian Hemmick, a charming bit of stage setting, quite novel in ideas. This ballet as well as "Coppelia," and the shorter divertissements that were an after part of each operatic performance, were fine exhibitions of artistic work. The airy grace of Pavlowa was as beautiful as of old and she was showered with applause.

### Boston Symphony Heard

The fourth of Mrs. Mai Davis Smith's subscription series of concerts, took place in Elmwood Music Hall, on Jan. 26, before a very large audience and presented the Boston Symphony Orchestra, Dr. Karl Muck, conductor. Beethoven's Fifth Symphony, was the musical pièce de résistance and it was given a dignified and noble reading by the conductor and beau-

tifully played by the orchestra. The Mozart's "Concertante Symphonie," for violin and viola (K. Opus 364), was heard here for the first time. Mr. Witek and Mr. Ferir, first violinist and first viola of the orchestra, were the able soloists. Strauss's "Death and Transfiguration" was played with splendid mastery.

On Jan. 24, the second of the artist's series of concerts arranged by the Twentieth Century Club, was given by the Kneisel Quartet with the assistance of Winifred Christie, pianist. The opening number, Haydn's D Major Quartet, Opus 20, No. 4, was delightfully played, its incisive rhythms, its classic beauty and form being brought out with fine artistry. Dvorak's Quintet in A Major, Opus 81, written for piano, two violins, viola and cello, brought forth the most hearty and prolonged applause of the evening. In Miss Christie, the Scotch pianist, the Kneisels have found an ensemble player of sterling worth. She has an unerring sense of balance and a tone of lovely quality, whether in soft or loud passages. Some excellent solo playing was done by Willem Willeke, the cellist of the organization, in compositions by Handel, Renard and Boccherini.

### Dethiers with Chromatic Club

Gaston and Edouard Dethier were the artists presented at the Chromatic Club at its meeting of Jan. 22. This work was artistic to a degree, while their sympathy is manifest in all their playing. The following afternoon, the two brothers played at the free organ concert in Elmwood Music Hall, presenting a program novel in design and thoroughly enjoyable in execution.

A recital unique in design and most interesting was that given by Mr. and Mrs. Henry L. Gideon, in Calvary Church, on Jan. 24. It was entitled "Songs of the Ghetto" and included, "Songs of Childhood," "Love Songs," "Soldier Songs," "Songs of Joy and Humor" and "Songs of Faith and Meditation." Mrs. Gideon, who has a most pleasing personality, explained each song in English, before singing it in Yiddish. She has a happy faculty of making her subject matter in-

teresting, and has mediums of expression that enhance her delivery and hold the attention of her auditors. As exemplars of ancient music, these songs as presented by Mr. and Mrs. Gideon, are well worth hearing. It is evident that they have made an exhaustive research into this, their chosen field of musical work and moreover, it gives the music student a fine opportunity to trace the evolution of music from those remote times. Mr. Gideon played excellent accompaniments.

F. H. H.

## OHIO TEACHERS PLAN PROGRAM

State Meeting Will Take Place at Springfield in April

WARREN, OHIO, Jan. 26.—The Thirty-fourth Annual Convention of the Ohio Music Teachers' Association will be held at Springfield, Ohio, April 24, 25 and 26, Monday, Tuesday and Wednesday. The convention will have an added feature this year in the form of a musical festival, which will commemorate the opening of Springfield's new Memorial Hall.

The following matters will come before the convention in Round Table discussions: piano, organ, violin, voice, theory, public school credits for work in music done in and out of the schools, community music, standardization, kindergarten music, a session for the Association of Music Schools and Colleges and a session for all officers of the state and county associations.

In the evening will be given the musical festival portion of the program: Ossip Gabrilowitsch, the Russian pianist, Monday evening; the Chicago Symphony Orchestra, under the direction of Frederick Stock in a program Tuesday evening; Wednesday evening the Springfield Festival Chorus and a soloist will present Coleridge-Taylor's "Hiawatha's Wedding Feast." The chorus, especially organized for the convention, will number several hundred singers, and with an adequate orchestra will be under the leadership of Charles L. Bauer of Springfield.

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## NEW YEAR BRINGS MUCH NEW MUSIC IN LONDON

Sir Charles Stanford's Setting of Sheridan's "The Critic" Follows Closely After Premières of "Everyman," with Liza Lehmann's Music and Elgar-Blackwood Fairy Fantasy—Novelties in an All-British Concert—Perceval Allen in Revival of "L'Enfant Prodigue"

London, Eng., Jan. 8, 1916.

THE operatic event of last week was the production of "Il Trovatore," and we could wish that it might be done into better English. Yet old loves live and come back with some freshness, sentiment helping us to give the opera a hearty welcome and there is no doubt that it will take its due place in the repertoire of the Beecham company.

Doris Woodall, just recovered from illness, was the *Azucena*, excellent vocally and dramatically; Edith Evans, the *Leonora*; Frederick Blamey, *Manrico*, and William Samuelli *di Luna*. The only one of the singers who paid attention to dramatic demands was Miss Woodall. Julius Harrison conducted with his usual tact and attention to detail, and the chorus was excellent, except for a slight indecision in attack.

A many times underlined operatic production for the coming week is the first performance of Sir Charles V. Stanford's new work to the story of Sheridan's play, "The Critic: or a Tragedy Rehearsed." Cairns James is responsible for the libretto and though in grand opera vein he hopes all the comedy has been retained, for he has followed the text of Sheridan closely, the main variation being in the substitution of "opera" for "tragedy." Some of the scenes have been omitted and we have no Mrs. Dangle or Sir Fretful Plagiary—while Dangle becomes the composer to Puff's book. As the introduction of a conductor is indispensable in "a rehearsal of opera," Eugene Goossens, dressed to the period, will fill the part—an entire novelty for both performer and public. Almost every musical work mentioned by Sheridan has been carefully and skilfully introduced into the score by Sir Charles, but though the opera has been mounted and costumed for the original period, most of the music is of entirely modern flavor. Before it Debussy's "L'Enfant Prodigue" will be played for the second time this season.

### For the Ballad Beautiful

An overflowing audience welcomed the new season of Chappell Ballad Concerts yesterday afternoon at the Queen's Hall, testifying to the British love of that music. A very warm welcome was given to the entirely successful innovation of a "New Light Opera," under the sympathetic guidance of Alick Maclean, who hails from much bombarded Scarborough, where he has conducted the famous Spa Orchestra for many years, and thus has had special experience in the compiling of programs of lighter music.

Master Solomon, the clever boy pianist, gave a remarkably fine performance of Liszt's "Liebestraum" and Paderewski's "Caprice d'après Scarlatti." The list of singers was of more than usual excellence—Louise Dale, Carmen Hill, Clara Butterworth, Nellie Walker, Walter Glynn, Robert Radford, Gervase

Elwes and William Samuelli. Louise Dale gave a first performance of *Dame Durdan*, an old song delightfully arranged by Liza Lehmann; and "Kitchener's Boys," sung by Robert Radford, and



Perceval Allen, the American Singer, as "Lia" in "L'Enfant Prodigue," Revived at the Shaftesbury Theater, London

"There's only one England!" sung by William Samuelli, "brought down the house" in truly patriotic style.

The Russian Christmas Concert at Baroness d'Erlanger's charming house in Piccadilly was a very great success and the ever popular Sache Volitchenko is to be warmly congratulated on the results.

An all-British concert was also a triumph, a Phantasy Quartet by Harold Drake, given for the first time, proving to be comprehensive, neat and clear; we look forward to a second hearing. Another novelty was Holbrooke's Theme and Variations, for string quartet and clarinet, which was excellently played by the Philharmonic Quartet. During the evening M. de Lara protested against the still general preference for German music, even though the modern is much inferior to our own contemporary works, their popularity having probably been gained by the "push" of the Teutonic publisher.

### New Year's Eve Music

LONDON, Jan. 1.—The Watch Night Services were fewer than usual this year, but those that were held were more impressive and beautiful, though the "no light" orders caused St. Paul's Cathedral and Westminster Abbey to abstain from the customary "welcomes" inside. Yet the public gathered in their thousands on and round the steps of the famous cathedral and whiled away the time by singing the most popular marching-songs. At the great hotels and res-

taurants the celebration was much modified on account of the refusal of the powers that be to allow any extension of licenses. The Carlton had a dinner followed by a dance, the feature of which was the return from the front of that hotel's famous band master, Tarponier, who being in London on a short leave consented to play several violin solos as well as conduct the orchestra. M. Tarponier enlisted at the beginning of the war and has been twice wounded.

No doubt the list of New Year's Honors has already been published in the United States and surely all the world will endorse the compliment that has been paid to Sir Thomas Beecham, who in the last decade has become one of the great factors in the musical world of London. In that time he has conducted some half-dozen successful seasons of opera, introducing new native works as well as some of more than general interest by Strauss and by Russian composers, and has called into being two orchestras, with which he has given concerts of great educational worth, as well as artistic attainment. But we still wait to hear his own compositions, among which are at least three operas.

### Once a Star in Opera

At the age of seventy-six Genevieve Ward has made a most welcome return to the legitimate stage, as the *Duchess of Cheviot* in "The Baskers," Mrs. Clifford Mills' play which Sir George Alexander is producing at the St. James Theater. Miss Ward began her professional career in 1881 at the London Philharmonic Concerts, when she sang "Qui la voce" from "I Puritani," and later sang *Elvira* in the same opera at Her Majesty's Theater in the Haymarket. Losing her voice, she at once turned her attention to the dramatic stage, with what success the whole of the English speaking world knows.

War emergency concerts continue to draw full houses and Isidore de Lara has already arranged some 300.

Interesting musical items are contained in *The Camp Magazine* from Groningen, the home of the First Naval Brigade, which was interned in Holland after the siege of Antwerp. "The Timbertown Follies," under the guidance of Fred Penley, have been given many performances in camp and the men on parole have twice appeared at the Nieuwe Schouwburg in Groningen as well as far afield as Rotterdam and The Hague. Fred Penley is a son of Arthur Penley of "Charlie's Aunt" fame. There is also an operatic society which has given "The Trial by Jury," "The Pirates of Penzance" and "The Mikado." Then there are the "Timbertown Minstrels," as well as a bugle band and a brass band.

### "Everyman" with Liza Lehmann's Music

The production of the week has been "Everyman" at the Shaftesbury Theater, for that wonderful old morality play has been made into opera by Liza Lehmann. It was played with an impressive backcloth, was beautifully dressed and, with its sincere and often conventionally religious music, proved of more than passing interest and should have a vogue for the future. However, we hardly think that the present sad season was happiest for its production, especially as *Death*, a vigorous and dignified figure, was in the capable and artistic hands of Frederic Austen. Edith Clegg undertook the title rôle at almost a moment's notice but proved thoroughly equal to her task and made a great success. William Poel, who was responsible for the first production of the play also produced the opera, and Percy Pitt conducted.

"Everyman" was preceded by what is almost a novelty, Debussy's dramatic oratorio, "The Prodigal Son," a delight-

ful effort excellently performed by Perceval Allen, as *Mother Lia*, Frederic Austen, as *Father Simeon* and Alfred Heather, as the son *Aziel*. Set in true Eastern style, it pleased the eye as much as the ear. It was with this one-act opera that Debussy won the *Priz de Rome* in 1884.

### Elgar-Blackwood Fairy Fantasy

Sir Edward Elgar and Algernon Blackwood have combined to produce a very delightful whole in "The Starlight Express" and we hope that, like "Hänsel und Gretel," it may attain a permanent place in fairy opera. Mr. Blackwood is a charming writer and has put words to some of Elgar's music already known to us under the title of "The Wand of Youth," thus proving that the music can be written before the poem. The organ-grinding *Tramp* is the chief solo vehicle for the music and it is very sympathetically sung by Charles Mott who will at once make "Oh, Children Open Your Arms to Me" and "My Old Tunes are Rather Broken" into household gods. The dream music is delightful as also is a valse song given to the *Blue-Eyed Fairy*.

At the last moment the composer found he was unable to conduct the first performance, probably owing to a motor-accident to Lady Elgar, but Julius Harrison took his place admirably. Of the story we have not said much, as with it we are less concerned, but a certain family was "wumbled," and it was only the children who could "un-wumble" them by stealing away in the night to fetch star-dust to sprinkle over them in their sleep. And so they become happy sympathetic folk again.

Think, wish and believe  
That's the way to receive!

H. T.

### WALLA WALLA CONCERTS

Interesting Musical Events of Month in Washington City

WALLA WALLA, WASH., Jan. 29.—On Sunday, Jan. 9, the Walla Walla Symphony Orchestra gave its twenty-fourth concert before a good-sized audience. The orchestra is composed of amateur musicians, who give their time with compensation, and the programs given would do credit to much more pretentious organizations.

The Malen-Burnett School of Piano Playing presented Zilla Simpson in a recital on Jan. 11. The Tschakowsky B Minor Concerto and works of the romantic composers were played with brilliancy and artistic perception. On Jan. 11 Nellie Burnett of the Malen-Burnett faculty gave a delightful program, that included a Beethoven Sonata, a Chopin Berceuse and the Schumann "Carnival."

The Walla Walla Choral Society has in rehearsal "Elijah," for presentation next month, and the "Merry Wives of Windsor" is to be given shortly by the students at Whitman Conservatory.

### Kind Words from Minneapolis

To the Editor of MUSICAL AMERICA:

With pleasure I inclose my two dollars for your paper. I feel I could not get along without it.

ESTELLE BROBERG.

Minneapolis, Minn., Jan. 26, 1916.

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# NEW MUSIC—VOCAL AND INSTRUMENTAL

HUNTZINGER and Dilworth offer three new songs by Fay Foster, three by C. Linn Seiler and one by John Prindle Scott in their output.\* In these columns last week several songs from the press of this new publishing house were discussed.

The Fay Foster songs are "Flower-time Weather," "Song of the Thistle-drift" and "One Golden Day." Miss Foster is one of the most gifted of contemporary American song composers and one of the most securely equipped women composers in the music world to-day. In "One Golden Day" she has accomplished what must be conceded her best song to date. The observer of the printed page—he who observes without penetration—may find the opening phrase assigned the voice a bit obvious; but the careful examiner, after a better acquaintance with the song, will wax enthusiastic over its big emotional pull.

Miss Foster has written little that has as fine an emotional power as the two final pages of this song. There is a Wagnerian feeling in it, to be sure, but it is originally conceived and finely managed. It is dedicated to Anna Case, who is singing it this year.

"Song of the Thistle-drift," dedicated to the talented soprano, Florence Anderson Otis, is a charming song, a bit in the spirit of Delibes at his best. Its very simplicity makes it irresistible in its appeal. In "Flower-time Weather" we find Miss Foster in a Schumannesque mood. The interplay with the voice part of a most dainty piano phrase, repeated and varied throughout the song, is a very happy idea and its effect is altogether admirable.

Mr. Seiler's songs are all unquestionably effective, especially "The Forest Maiden" and "Flower Dawn." These two songs are melodious and direct in their plan, and singers will surely find them attractive material. "Rose of the World" belongs more properly in the art-song class. Here Mr. Seiler has set successfully a rather interesting poem by O. M. Dennis. The piano part is Brahmsian to the core; consciously or unconsciously, Mr. Seiler has emulated the manner of the great German master, with the result that there is in evidence a characteristic repression of emotion. To many this will seem a little out of place in connection with the poem. It is well done, however, and is ideally written for contraltos, who will rise up and call Mr. Seiler thrice-blessed for adding to their limited repertoire. The song is dedicated to Sophie Braslau, contralto of the Metropolitan Opera Company.

A song that should be welcomed by

\*"FLOWERTIME WEATHER," "SONG OF THE THISTLEDRIFT," "ONE GOLDEN DAY." Three Songs for a Solo Voice with Piano Accompaniment. By Fay Foster. Price, 40 cents, the first; 60 cents, each, the others. "FLOWER DAWN." Song for a Solo Voice with Piano Accompaniment. By C. Linn Seiler. "THE FOREST MAIDEN," "ROSE OF THE WORLD." Two Songs for a Low Voice with Piano Accompaniment. By C. Linn Seiler. Price, 60 cents each. "THE WIND'S IN THE SOUTH." Song for a High Voice with Piano Accompaniment. By John Prindle Scott. Price, 75 cents. Published by Huntzinger & Dilworth, New York.

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coloratura sopranos, who are tired of singing the old hackneyed waltz-songs, relegated to them by tradition, is Mr. Scott's "The Wind's in the South." There is no attempt here at great music, but it is medodiously conceived and effectively managed.

VICTOR HARRIS has again distinguished himself with a very fine original part-song for women's voices and some admirable arrangements.† The original piece is a setting of Helen Huntington's unusual poem, "Night, and the Curtains Drawn." Mr. Harris has made of this poem a song for unaccompanied four-part female chorus that stands high in his list of achievements. And this, in spite of the fact that his compositions for women's voices are all on a high plane.

Mr. Harris understands this medium as do few men in creative music in this country to-day. He has written with a freedom and a plastic command of his material that are inspiring. Melodically the piece has potency, and the harmonies, too, are warm. There is development in it, and it is all carried out with musically insight and fine taste. When sung by a fine chorus, such as Mr. Harris's own St. Cecilia Club of New York, to which it is dedicated, it should make a deep impression.

The arrangements are of Jensen's "Murmuring Zephyrs," Arensky's "On Wings of Dreams," Goring-Thomas's "Neighbor Mine" and "Time's Garden" and Purcell's "Nymphs and Shepherds." Mr. Harris's rare gifts in this direction have been narrated frequently here; suffice it, then, to record that he has again added to the literature of choral compositions for women's voices five numbers that are as good as original pieces. The part-writing is beautifully managed and the spirit of the compositions preserved in each instance.

"PANDORA," an operetta in three acts, by C. E. Le Massena, is published by the Theodore Presser Co.‡ There are tunes in this work which will please, though they have no originality to boast of. One finds the conventional numbers, choruses and solos, some of them attractive, while others are rather commonplace. The entire work is conceived in a simple way, making it possible for amateurs to perform.

The libretto is founded on Hawthorne's story, "The Paradise of Children."

JULIA CULP, the illustrious *lieder-singer*, who has made herself so beloved in America on her various tours, has compiled two volumes of her favorite songs for the Oliver Ditson Company in its series of "Famous Songs of Famous Singers."§

Mme. Culp has written for these volumes, the first of which contains a picture of her on its cover and one inside, a charming autobiographical sketch, which tells us that she was born in Groningen, Holland, in 1882, that she studied at the Amsterdam Conservatory with Cornelia van Zanten and then with Etelka Gerster in Berlin. In her own handwriting there is a message placed before the autobiographical sketch which reads: "My favorite songs—Wander now from voice to voice, from heart to heart. May you give consolation to the sad, pleasure and happiness to everybody, Julia Culp. Boston, December 4, 1915."

There is no need here of listing the contents of the two volumes. Suffice it to say that the first contains two Dutch songs by Catharina van Rennes; groups of Beethoven, Brahms, Cornelius, Franz, Jensen, Liszt, Loewe and Mendelssohn; some English things by Horn, Bayly, Purcell; three old Irish airs, arranged by William Arms Fisher, and four American songs, John H. Densmore's "April," Samuel Richards Gaines's "The Mother Heart," Wintter Watts's "Wood Song" and A. Walter Kramer's "A Sigh." In the second volume there are groups of

†"NIGHT, AND THE CURTAINS DRAWN." Part Song for Unaccompanied Four-Part Chorus of Women's Voices. By Victor Harris. Price, 12 cents. "MURMURING ZEPHYRS." By Adolf Jensen. "ON WINGS OF DREAMS." By Anton Arensky. "TIME'S GARDEN." "NEIGHBOR MINE." By A. Goring-Thomas. "NYMPHS AND SHEPHERDS." By Henry Purcell. Five Compositions, Arranged by Victor Harris for Three-Part Chorus of Women's Voices with Piano Accompaniment. Price, 16 cents for the first; 12 cents, each, the second, fourth and fifth; 10 cents, the third.

‡"PANDORA." Operetta in Three Acts. By C. E. Le Massena. Published by the Theodore Presser Co., Philadelphia.

§MY FAVORITE SONGS. Selected by Julia Culp. Published by the Oliver Ditson Company, Boston. Two Volumes. Price, \$1 each.

Schubert, Schumann, Strauss and Wolf; Wagner's "Träume"; a French division made up of songs by Debussy, Franck, Lalo, Saint-Saëns and Weckerlin; two Grieg songs, a Tchaikovsky song and four more American songs, Henry Hadley's "I Plucked a Quill From Cupid's Wing," Earl C. Sharp's "Japanese Death Song," Wintter Watts's "When I Wake" and James H. Rogers's "April Weather."

It is interesting to know just what songs Mme. Culp has a fondness for, since she is a singer of such remarkable discrimination. She seems to have covered the vast literature very ably and chosen songs which for the most part, at any rate, are worthy. The volumes are issued both for high high and low voice.

SEVERAL songs by Drusilla S. Percival, a Seattle composer, have come to hand. They are a graceful setting of the familiar poem, "Only in Dreams"; the melodious "In the Dreaming Time," a lullaby, "Baby's Bed-Time Song" and "The Revel of the Mountain and the Sea."†† The last named is for baritone solo, chorus of women's voices and piano and bears the inscription on the title-page, "Official Song of the Montamara Festo." They are all straightforward, melodious and sincere, in that they have no affectations in their utterance.

HOMER N. BARTLETT has written a new Barcarole for the piano, which is in his best style of concert music.\*\*\* There is a germ theme, announced at the opening, which is developed with consummate mastery throughout; one finds it in various forms, as the accompanying voice in the left hand, when the first theme is given out; as the subject of the *Andante tranquillo* section, 3/4 time, F sharp minor; as the basis of the development section and, finally, at the close, *Adagio*, where it is announced *fortissimo maestoso*. There is a coherency in this piece, a unified handling of materials that strike the examiner at once.

Mr. Bartlett is one of the few men who write piano music in this country to-day with a big sense of the instrument. Looking at this piece on the page one might easily think it was the work of Liszt; every possible resource of the piano keyboard is brought into play, from the delicate filigree work, which the great Hungarian Abbé made popular in piano music, to the big octave pas-

††"ONLY IN DREAMS," "IN THE DREAMING TIME," "BABY'S BED-TIME SONG." Three Songs for a Solo Voice with Piano Accompaniment. By Drusilla S. Percival. Published by the Merritt Music Company, Seattle, Wash. Price, 50 cents each. "THE REVEL OF THE MOUNTAIN AND THE SEA." For Baritone Solo, Chorus of Women's Voices with Piano Accompaniment. By Drusilla S. Percival. Price 75 cents. Published by the Percival Music Company, Seattle, Wash.

\*\*\*BARCAROLE. For the Piano. By Homer N. Bartlett, Op. 254. Published by G. Schirmer, New York and London. Price, \$1.00.

sages with which he built up the climaxes of his rhapsodies.

The piece is notable and should be studied by concert-pianists. It will make a great effect. It bears a dedication to Miguel Castellanos, the New York pianist and teacher.

THE Oliver Ditson Company has published in its octavo edition, "A Spring Cycle," for three-part chorus of women's voices, the music of which is by Grieg, arranged by W. Franke-Harling.†† Mr. Harling's work has been to take a number of Grieg songs and arrange them for three-part female voices, connecting them so that often one goes into the next without any break. There are six numbers in the cycle, among them "Springtide," which is a very admirable arrangement of "Letzter Frühling," and should sound finely when sung. The final number of the cycle is "Autumn Storm." Very effective is the fifth, "The Tryst," with a mezzo soprano solo.

Mr. Harling has done his work in a praiseworthy manner and the cycle should find a place on choral programs where Grieg devotees are active.

THE Gilbert Music Co., Chicago, has issued a very well written "Canon in A Flat," by Walter Keller and J. Lewis Browne's song, "Longing."‡ Mr. Keller's canon is a noteworthy example of strict polyphonic writing, carried out with understanding and sense of proportion. The Browne song is melodious and written with taste.

BRUNO HUHN'S sacred duet, "High in the Heavens," written for a high and low voice with piano accompaniment, is issued by G. Schirmer, New York.¶ It is in Mr. Huhn's familiar style, finely melodious, musicianly in its construction and effectively conceived. A. W. K.

††"A SPRING CYCLE." Music by Edvard Grieg. Arranged for Three Part Chorus of Women's Voices with Piano Accompaniment by W. Franke Harling. Published by the Oliver Ditson Company, Boston. Price, 75 cents.

‡"CANON IN A FLAT." For the Piano. By Walter Keller, Op. 8, No. 1. Price 75 cents. "LONGING." Song for a Solo Voice with Piano Accompaniment. By J. Lewis Browne. Price 60 cents. Published by the Gilbert Music Co., Chicago.

¶"HIGH IN THE HEAVENS." Sacred Duet for a High and Low Voice with Piano Accompaniment. By Bruno Huhn. Published by G. Schirmer, New York and London. Price, 60 cents.

Cherniavsky Trio and Kathleen Parlow in Montreal Concerts


MONTREAL, CAN., Jan. 15.—The Cherniavsky Trio gave a concert in the Princess Theater on Monday, and such was its success that arrangements were immediately made for another concert on the following Sunday. These artists have now appeared in Montreal four times, and each time have succeeded in attracting very large audiences.

Kathleen Parlow gave a recital in the Windsor Hall before what was probably the largest audience to which she has played in Montreal. Her playing caused the keenest delight. G. E. S.



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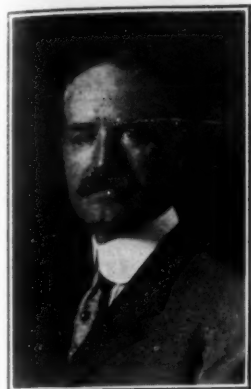
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## THREE CLASSES OF MUSIC PUPILS FOR PUBLIC SCHOOLS TO ASSIST

Director Randolph of Peabody Conservatory Makes Plea for More Extended Recognition of the Subject in Proportion to Its Value—The Average Student, the One with Some Musical Talent, and the One with Pronounced Talent—Adjusting Musical to Other Studies

BALTIMORE, Jan. 20.—Among the new movements in educational progress there is being noted the effort to secure a closer affiliation of institutions of learning with schools of art. To this effect the



Harold Randolph,  
Director Peabody  
Conservatory

fourth monthly meeting of the Educational Society of Baltimore was devoted to the discussion of "Music in the Schools," the speaker of the evening being Harold Randolph, director of the Peabody Conservatory of Music.

Mr. Randolph embraced every phase of the problem of music in the day schools. He undertook to prove how desirable a branch of general education musical knowledge could become. Recognizing fully the emotional outlet which music affords, the speaker held "that co-operation of educators should be had, that there should be some attention to the realm of imagination and emotion as influenced through the medium of art in its various forms." To emphasize this point a quotation from Herbert Spencer was made: "The emotional language which musical culture develops is perhaps not even second in importance to the language of the intellect in its bearing on human happiness." Mr. Randolph then gave some practical consideration to the refining influence of music, to bring out further the fact that musical knowledge provides the individual a safe means of emotional expression, wholesome amusement, and enables one to bring to others through musical effort an enjoyment and appreciation which should bring rich returns.

It was pointed out that many a "tired business man's" life would be literally transformed by even a little musical ability or knowledge, but that "the game of music" must be taught to men when young. This then brought the speaker to implore the educators to yield to the growing clamor for music as a part of general educational equipment. Statistics were read from the report of "Music in the Public Schools," compiled by the United States Bureau of Education, which did not reflect creditably upon local conditions, so far as actual musical supervision in the public schools was concerned. Mr. Randolph advanced a plea for more extended recognition of music as a subject which should be given credit in proportion to its value.

"What we who have the cause of music especially at heart would like is to see the schools definitely recognize three classes of pupils, and study carefully the needs of each: A, representing ninety per cent; B, the nine per cent with some real talent for music; C, the one (or one-hundredth of one per cent) of talent so marked that it is clearly indicated as their vocation. Class A needs approximately that at which the best schools are now aiming, i. e., to be taught to read music at sight; some knowledge of elementary harmony; some chance to familiarize themselves with the best known masterpieces of musical literature and with the lives of the most famous of the composers, and a systematic and persistent ear-training throughout the entire school and college course. The question of 'voice culture' is almost impossible to handle in classes, but even here some rudimentary principles may be inculcated which would at least prevent serious abuse of the voice, especially during the transition period. It is perfectly easy to conduct class examinations in most of these subjects and it seems of vital importance that the pupil should be given credit not only for the time so spent, but for the actual knowledge acquired.

"Those of Class B, although much smaller in number, are more difficult to deal with, as they require individual lessons with a music specialist, and this, of course, the schools cannot be expected to provide, nor is it always advisable that they should attempt it. But they can, at least, co-operate with the outside teacher by arranging other studies, so as to leave a reasonable time for both the music lessons and the practising. They can and should encourage by every means in their power the formation of orchestras, choruses and other such collective activities among the pupils. And, above all, should they grant ample credits for all such work.

### The Most Important

"Class C, though numerically so small, is in some respects the most important of all, and is certainly the most difficult to handle. What to do with the boys and girls whose musical talent is so marked that they have practically no choice but to make it a life work, is a problem with which I have struggled ever since my connection with the Peabody Conservatory. Until recently, indeed, I have never received from the schools the slightest sign of even a desire to co-operate in solving it. Yet the chance of success for Class C cases depends absolutely upon their getting ample time in their youth for proper study. Can the schools and colleges possibly justify themselves in ignoring this Class C to the extent they do? The music

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Yours respectfully,

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teachers cannot handle it alone. The day school teachers must help. The born musician more than any individual in the world needs mental, moral and physical discipline.

"What we would have you do is to retain your control of him, arrange his other studies according to his time and needs and turn him over to outside specialists of recognized ability for his music; to demand of them full reports as to progress and industry and let this be the chief factor in determining his standard in school. It would be entirely plausible to entrust the examinations and fixing of credits to a conservatory or

school of music of established standing, or, in the case of those studying with private teachers, to have them submitted to examination by a properly constituted board, the cost to be paid by the pupil, private schools and colleges. In this way by working shoulder to shoulder, we could turn out not only vastly better musicians, but infinitely better men and women. And isn't this last, when all is said and done, what we are all striving to accomplish, however divergent our methods may apparently be?"

The meeting was held under the auspices of Johns Hopkins University, at McCoy Hall, Jan. 14. F. C. B.

### MAKE MUSIC FOR OHIO WOMEN

Sam Franko and Miltonella Beardsley in  
New York Musicales

An afternoon recital was given at the McAlpin Hotel last Monday under the auspices of the National Society of Ohio Women, enlisting the services of Sam Franko, the violinist, and Mrs. Miltonella Beardsley, pianist. The concert was evidently enjoyed.

Mr. Franko played Corelli's "La Folia" and four of his own transcriptions of eighteenth century music, including Bach "Arioso," "Tambourin" of Hasse, a "Gavotte" of Grétry and Monsigny's "Rigaudon." Mr. Franko's sound musicianship and skilful playing need no champion at this late date. His performance of the eighteenth century numbers retained the delicate, miniature flavor of

the original compositions. They were indeed delightful.

Mrs. Beardsley played Chopin's Andante and Polonaise, Op. 22, an "Intermezzo" of Josef Hofmann, Rafael Joseffy's "Csardas," Hugo Kaun's "Gondoliera," Tchaikowsky's "Humoresque" and the Gounod-Liszt "Faust Valse." She was heard to better advantage in the group of shorter numbers than in the more exacting "Valse," for she seemed better able to cope with the type of composition that did not make such heavy demands upon her strength and technical resources. Samuel Chotzinoff played the accompaniments in his usual satisfactory manner. H. B.

The Triest composer, Michel Eulambio's "Minon von Lenclos," which had a successful premiere in Leipsic, but got no further, is to be launched anew in Schwerin.

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## SPOKANE AUDIENCES HEAR MANY CONCERTS

Musical Art Society, Glee Club  
and Chorus Programs  
of Interest

SPOKANE, WASH., Jan. 26.—The fourth monthly concert of the Musical Art Society attracted a large audience to the Chamber of Commerce rooms, Jan. 10. The ladies' quartet, Mrs. G. R. Lovejoy, Mrs. Marie Scammell Smith, sopranos; Mrs. D. H. Stewart and Mrs. Marshall Fulton, contraltos, gave well-balanced offerings. Elliott Fouser played his "Variations on a Mozart Theme," displaying much promise as a composer. Mrs. Herbert A. Griffith gave a group of songs in a dramatic soprano of much power and beautiful color. Edward Brueck is a cellist of breadth and sure intonation, and he received an encore for Max Bruch's "Kol Nidrei." Charlotte Moore made a good impression in her playing of Chopin's "Polonaise in C Minor."

The Mendelssohn Male Chorus gave a very well attended concert at the Davenport Hotel, early in the month. H. W. Newton, conductor, has trained his singers to a high pitch of efficiency, and the lightness and vivacity with which they attacked their numbers were very exhilarating. They received some rousing recalls. Leonardo Brill, violinist, was the soloist of the evening, and his delineation and sure technique did much to increase the pleasure of the audience.

On Jan. 9 the Idaho University Glee Club, F. H. Stohrerm, conductor, presented an enjoyable concert at the Uni-

versity Club before a large and enthusiastic audience. The work was clean cut and spirited, and the ensembles excellent. Evelyn Cox, besides singing several solos in commendable style, won applause with her duets, her partners sharing in the honors. The boy soprano, Frank Deeley, from All Angel's Choir, New York, was vehemently applauded and Claud Heard, baritone, showed good promise.

M. S.

### SCOTNEY-WHITE RECITAL

Duet by Herbert Seiler One of Their  
Popular Numbers in Charlotte, N. C.

CHARLOTTE, N. C., Jan. 19.—Evelyn Scotney, soprano, and Howard White, basso-cantante, assisted by Herbert C. Seiler, pianist, appeared in concert here on Jan. 13, in the Charlotte Lyceum Course. They were heard by a large audience. Mme. Scotney sang the Polonaise from Mignon, "Je suis Titania" and English numbers, among the best of which were "Pierrot," by Rubner; "The Swan" of Saint-Saëns and "To a Messenger," by La Forge. Mr. White sang the "Evening Star" song from "Tannhäuser," the Serenade from "Faust," and Carpenter's "May, the Maiden" and other English selections. Both artists appeared in a duet from Massenet's "Thaïs," and in another by Mr. Seiler called "The Barque of Dreams" which evoked special applause. Mr. Seiler played three MacDowell numbers and the A Flat Polonaise of Chopin, Op. 53. All the numbers were enthusiastically received.

In the wedding of May Courtney Oates, a leading contralto not only of this city but of this section of the South, and Neal Pharr, the lawyer, on Jan. 18, a mixed chorus of local singers sang, the sopranos and altos being pupils of Miss Oates. H. J. Zehm was at the organ.

J. G. H.

## Saint-Saëns on Importance of Improvisation to the Organist

OBSERVATIONS on "Music in the Church" which Camille Saint-Saëns embodies in an article in *The Musical Quarterly* lead him to speak of the part which the organ plays in French churches.

"Formerly," he writes, "improvisation was the basis of the organist's talent; his virtuosity was light—music written for organ with concertante pedal was beyond his powers. As a compensation, we had improvisations of the highest order. Little by little our organists have bent themselves to acquire the virtuosity which they lacked, and the fugue with obligato pedal has become familiar to them; but at the same time, under the influence of the German School, improvisation has fallen into disrepute."

"It is impossible for me not to deplore

this needless decadence. Without speaking of the monotony which results from it—for all organists have very nearly the same repertory—it is improvisation alone which permits one to employ all the resources of a large instrument, and to adapt one's self to the infinite variety of organs; only improvisation can follow the service perfectly, the pieces written for this purpose being almost always too short or too slow. Finally, the practice of improvisation frequently develops faculties of invention which, without it, would have remained latent."

"I have spoken of Lefebure-Wély, whose published works for organ possess such scant interest, and who was a marvelous improviser; I might mention others whose improvisations were superior to their written compositions. Necessity, and the inspiring character of the instrument, sometimes accomplish what meditation is unable to achieve. It may excite surprise to learn that the *Andante* of my first Sonata, for piano and violoncello, and the conclusion of my Symphony in C Minor, were created on the manuals of the organ."

"The most beautiful things are beautiful only in their place. And so, how can a fugue or a toccata by Johann Sebastian Bach make its way into an offertory? They are concert pieces which bear no relation whatsoever to a Mass, and which inspire neither a meditative nor a prayerful mood; beyond the comprehension of the audience to which they address themselves, they can interest but a few rare auditors familiar with them."

"A virtuoso hardened to every difficulty, an ingenious improviser—such should the perfect organist be. It is to form such organists that they are laboring in the organ-class at the Conservatory of Paris, where execution and improvisation receive an equal meed of honor."

## VERSATILITY SHOWN BY JENNIE DUFU

Singer Lends Her Delightful Art  
to Exposition of Varied  
Works

Mlle. Jenny Dufau gave the second of her two New York recitals at the Harris Theater on Tuesday afternoon, Jan. 25. Having sung an all-French program at her first recital, she appropriately completed the language-cycle by choosing Italian, German and English songs for this occasion.

Her program included a Mozart group, songs of Schumann, Schubert, Hugo Wolf, Italian numbers of Gabriele Sibella, A. Perelli, Ettore Titta Ruffo and Verdi's "Ah fors è Lui," and English songs of H. W. Loomis, H. Löhr, Bruno Huhn and Margaret Ruthven-Lang.

Mlle. Dufau has a remarkably interesting stage personality and knows how to make the most of it. She was in particularly good voice, meeting the exacting, florid coloratura passages with apparent ease, and accomplishing excellent dramatic climaxes in several of the Hugo Wolf songs. Her smooth, charming interpretation of Mozart's "Voi che Sapete" left nothing to be desired.

The lighter German songs suited her style of singing better than those that required a broader, heavier quality of voice of real dramatic timbre. For this

reason she was heard to better advantage in Schubert's "Die Forelle" than in Schumann's "Mondnacht," for example. The Neapolitan song of Ruffo, the lovely "Odorava l'April" of Parelli, and the stunning "O Bocca Dolorosa" of Sibella were perfectly delivered vocally and from an interpretative standpoint. Sibella's "O Bimba Bimbetta," a sparkling, jingling Neapolitan chatter song, won Mlle. Dufau a generous round of applause, and an encore.

Bruno Huhn's "Dancing Girl" was especially well liked in the English group. The Verdi aria, sung in true operatic fashion, closed a most interesting and enjoyable program.

Charles Lurvey supplied accompaniments so perfect that one felt that he had discovered the hidden spirit of each song and made it his own.

H. B.

Facility and Grace Characterize Irma  
Seydel's Playing in New Bedford

NEW BEDFORD, MASS., Jan. 22.—One of the finest recitals heard here in many moons was given recently by Irma Seydel, the brilliant young violinist, in the High School Auditorium, as the second musical event in the High School Teachers' course. Miss Seydel accomplished the interpretation of a difficult program with ease and grace, being rewarded with a plenitude of applause.

Schnitzer-Macmillen Recital Planned For  
Feb. 7

Germaine Schnitzer, pianist, and Francis Macmillen, violinist, will be heard in joint recital at Carnegie Hall on Monday evening, Feb. 7.



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## FORT WORTH WOMAN HEADS TEXAS CLUBS

**Mrs. Lyons First President—  
Concerts and Recitals Are  
Numerous**

FORT WORTH, TEX., Jan. 3.—An event of great import to Fort Worth was the founding of the new State Federation of Music Clubs at Brownwood, with Mrs. John F. Lyons of this city elected first president of the new organization, and Martha Lightfoot corresponding secretary. Mrs. Lyons deserves the honor, for she is constantly working for the cause of music. As president of the Harmony Club, which has brought so many of the most noted artists here, she has done much to promote better music. Mrs. Lyons is a member of the Orchestra Board, and several other organizations devoted to musical uplift.

The outstanding event in December was the initial concert of the Harmony Club course, being the first appearance in Texas of John McCormack. He was assisted by Donald McBeath, violinist, who also met with a warm reception.

The eleventh concert of the Fort Worth Symphony Orchestra, Carl Venth, conductor, showed a great improvement in the ensemble. The brass and wood wind were especially good. An interesting orchestral suite "La Fera," by Lacome, and a cello solo played by Fred Doten, were much enjoyed, and the singing of Anita Laneri, who gave an aria from the Saint-Saëns "Samson," displayed a rich contralto voice and charming personality.

The first Municipal Christmas Festival took place on Sunday afternoon, Dec. 26, in the Coliseum. More than 5000 persons attended and the great building was crowded, many being unable to obtain seats. A fine program was given by the Symphony Orchestra and a chorus of large proportions, composed of the choirs from the various churches of the city. F. Croxton directed the choral section. The newly-formed Fort Worth Glee Club, W. A. Jones, leader, was heard for the first time. A number of tableaux illustrating the Christmas season with an immense Christmas tree completed the afternoon's entertainment.

The Apollo Chorus gave a festival performance of Gade's "Crusaders" on Dec. 19 with much success. This chorus has made appreciable headway this year, and Sam S. Losh, leader and manager, is being congratulated on the excellent showing. The solo parts were sung by Martha Lightfoot, soprano; James Wood, tenor, and Frank Agar, and much of the credit is due to their excellence. Miss Lightfoot was suffering from the prevailing epidemic of gripe and part of her music was sung by Gertrude Gull-edge.

Liza Lehmann's famous song cycle, "A Persian Garden," was given at the Hemphill Studios before a large gathering of musical folk. The singers were Mrs. George Rozelle, Mrs. Leon Gross, Andrew Hemphill and Robert Armstrong.

A recital of note was that given at the Byers Opera House by Carl Beutel, pianist; Frank Agar, baritone, and Sam S. Losh, accompanist. The program was entirely modern and contained many compositions new to us.

The Sisters of St. Mary are continuing their course of musical evenings, and recently presented Harry Evans, the English basso, and Otto L. Fischer, pianist, in a joint recital with much success, both financially and artistically.

Sam S. Losh gave an enjoyable lecture-recital at Henrietta, Tex., recently. His subject was "Musical Appreciation," with many examples of voice and piano music. Included in the program were several works by the Fort Worth composers, Carl Venth and Carl Beutel, and a Valse Bravura, "La Texana," written by the recitalist.

A highly successful tour of North Texas has just been concluded by Helen Fouts Cahoon, soprano, and Guy Richardson Pitner, pianist, who are now in charge of the music at Texas Christian University. They report large audiences and much enthusiasm. W. J. M.

### SPRINGFIELD HEARS LAMBERT MURPHY IN ARTHUR FOOTE SONGS



—© Vayana, New York

**Lambert Murphy, Tenor, Who Has Busy  
Month Ahead**

Lambert Murphy, the gifted American tenor, ended his January tour with a recital on Jan. 30, at Springfield, Mass., devoted entirely to songs by Arthur Foote, one of which had been dedicated to him.

Feb. 2 finds Mr. Lambert in Toronto with the Mendelssohn Choir in a performance of Pierné's "Children's Crusade"; on Feb. 3 he appears with the University Glee Club at the Hotel Astor, New York, and also on Feb. 13, at the Harvard Club; then he goes west to Galesburg, Ill., for a recital on Feb. 21. On Feb. 27 he will be back in Boston with the Handel and Haydn Society; two days later he sings in "Samson et Dalila" at Derby, Conn. He will sing the tenor part in Gustav Mahler's Eighth Symphony in its first performance in America on March 2 in Philadelphia. Mr. Murphy has been assigned the principal tenor part, and he will also be heard with the same organization when the symphony is given in New York.

### MELBA-GRAINGER RECITAL

**Diva Makes Her Second Appearance of  
the Pittsburgh Season**

PITTSBURGH, Jan. 24.—Mme. Melba made her second appearance here during the present season, Thursday night, being the central figure at a reception given in her honor at the Hotel Schenley by those having charge of the benefit concert for the Pittsburgh Field Ambulance for the Allies at Soldiers' Memorial Hall. She also appeared in joint recital with Percy Grainger, who made his initial appearance here. The concert was opened first by a band of Scottish pipers, and then by a chorus of schoolboys singing the "Star Spangled Banner."

Mme. Melba began her part of the entertainment by singing Duparc's "Chanson Triste" and the number won the hearts of the audience in short order. Other numbers by Bemberg, Verdi and Puccini followed, as well as a group of Scotch songs. As encores she gave "My Dear Old Mother," by Dvorak; "Goodbye,"

## Good Representation on Organ Programs for Native Composer

A RECENT number of *The Diapason* contains thirty-seven organ recital programs from nearly as many organists; the recitals were given in all parts of our country and may therefore be said to be representative. A summary and tabulation of the programs contained in the *Etude* shows with a certain clearness that American composers are receiving a fair amount of attention.

A study of this sort will usually reveal the continued popularity of Bach's works among organists; within the last twenty-five years Guilman's name has appeared also with gratifying steadiness on lists. It is not surprising therefore to find that out of 123 composers and 272 items Bach had 15 and Guilman 13 appearances. It is, however, hardly to be expected that Wagner would top both with 16 numbers. Next on the list are Hollins, Kinder, Lemare and Mendelssohn (6 each), Wolstenholme, Faulkes and G. B. Nevin (5 each), Bonnet, Dethier, Lemmens, Liszt, Rogers, Salomé, Shelley, Tschaiakowsky (4 each), Becker, Diggle, Dvorak, Fry-singer, Haydn, Karg-Elert, J. E. W. Lord, Rheinberger, Rossini, Smart (3 each).

But lest the gentlemen whose names are written above feel their importance too much, let us note that with only two or even one program-appearance we find such second-rate (!) composers as Beethoven, Boellman, Bossi, Dubois, César

Franck, Gigout, Handel, Merkel, Saint-Saëns, Pierné and Widor.

Of single pieces appearing more than once are to be noted: "Toccata and Fugue in D Minor" (Bach), "Caprice Héroïque" (Bonnet), "Fantasie Symphonique" (R. G. Cole), "Fantasie on 'Faust'" (Eddy), "Eventide" (Fry-singer), "Spring Song" and Overture in C Major (Hollins), "Clair de lune" (Karg-Elert), "Concert Caprice" (Keiser), "Marche Pontificale" (Lemmens), "Fantasia on a Southern Air" (J. E. W. Lord), Sixth Sonata (Mendelssohn), "Bell Rondo" (Morandi), "Will o' the Wisp" and "Song of Sorrow" (G. B. Nevin), Suite in G Minor (Rogers), and "Fanfare" (Shelley).

In looking over the programs one misses the old war-horses: Thiele's "Chromatic Fantasy" and "Concertsatz," Rheinbergers' sonatas, the Handel concertos and the ponderous variations by Hesse, to say nothing of the solid, though hardly inspired sonatas of Merkel. Where, too, are the Batiste offertories and those by Wely? How we used to like the Wely in G and how we disported ourselves on the pedals of the Wely in F! Times have changed, our organ programs are more diversified and while those classified and tabulated for the purposes of this note are rather light, yet they seem to point in the right direction. They hold fast to the good, but give the unknown and especially the native composer his chance.

Tosti, and "Annie Laurie." Mr. Grainger was given an ovation for his playing of music by Bach, Schubert and Tschaiakowsky.

Anna Laura Johnson, soprano of the Third Presbyterian Church, of which Christine Miller is the contralto, appeared last week before the Pittsburgh Chapter, United Daughters of the Confederacy, and had a splendid reception. Miss Johnson sang "The Star," by Rogers; "Black Roses," Sibelius, and others. Elizabeth Baglin, well known in Pittsburgh musical circles, accompanied Miss Johnson, and among other numbers played Chopin's "Revolutionary Etude," her work being much enjoyed. E. C. S.

### Duluth Singer Reviving Old Songs of the Hebrides

DULUTH, MINN., Jan. 26.—Among the important musical events of this season is the series of subscription concerts being given at Glen Avon Church by

Mr. and Mrs. R. Buchanan Morton. The second concert was given Monday evening, Jan. 24, and included a number of Scottish songs, in honor of Burns. They were "Ca the Yowes to the Kowes," an ancient pastoral air; "Last May a Braw Wooer," to a Lowland air; "Ae Fond Kiss," old Highland air, and "There Was a Lad Born in Kyle," Lowland air. Mrs. Morton is specializing in old Hebrides songs, Scottish lilt and old Celtic airs, bringing to the attention of music lovers of the northwest the "Songs of the Hebrides" which have been collected and harmonized by Marjorie Kennedy Fraser, daughter of David Fraser, the great singer of Scottish songs.

The second annual concert of the Kinsley (Kan.) Ladies' Chorus was given on Wednesday, Jan. 12, before a large audience. In addition to the excellent work of the chorus, solo offerings on the program were by Mrs. C. W. Beeler, soprano; Mrs. Gertrude Frohman Jones, pianist, and Florence Colver, violinist.

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# OSCAR SAENGER



## URGES TEACHERS' ASSOCIATIONS TO PROMOTE COMMUNITY MUSIC

Newly-Elected President of California Music Teachers' Association Points Out How Organization May Secure Interest of Business Men in Musical Undertakings of Merit—Pays Tribute to Allied Helpfulness as Represented by the Rotarians

By ALEXANDER STEWART

[The following article is compounded from an address delivered by Alexander Stewart, newly-elected president of the California State Music Teachers' Association, at the annual meeting of the association, held in San Francisco recently.—Editor's Note.]

"AS a Californian, I may speak, I am sure, with all the reverence which a native son holds for the things that are true and good in the life of our great State. I sometimes wonder whether we of the younger generation of musicians hold the respect which we ought for those who have been pioneers in music in California, and upon whose self-sacrificing work we are to-day building. To men and women like Henry Bretherick, H. B. Pasmore, Dr. Louis Lissner, J. Haraden Pratt, Mr. and Mrs. Walter Campbell, J. H. Roswald, Herman Brandt, Mrs. Blake Alverson, Mrs. Augusta Lowell Carthwaite, and a score of others there should be a deep sense of gratitude for all that they did and are still doing for the promotion of the highest ideals in musical art.

"In seeking organization in the Music Teachers' Association of America, musicians are but following the trend of the times in other professions and businesses. How to make the best use of such organization in the music teaching profession is the problem which confronts our Music Teachers' Association all over the country to-day. We, in California, are young in the work and must, of course, make mistakes and profit by those mistakes when we make them. I have little patience with those of the profession, some of them excellent people both personally and professionally, who prefer to stand aloof from organizations of this kind on the ground that the rank and file of the membership are not as capable as are they themselves. No organization has ever been improved by those who have stood aloof to criticize.

### About Standardization

"The question of standardization of individual ability in the profession through the association is still a debatable one. Personally, like many others, I would like to see an effective method of standardization put in operation in the association, but am still doubtful about its success.

"By keeping its standards high through its programs and meetings and by the stimulus offered its members through the association with those who stand in the lead in their profession we shall quietly raise the standard of the whole membership. The basic principle of the association is co-operation. It is only by the co-operation of all its members that the association can do the work which it ought to do. It is this co-operation which I ask from every association in the State and from every in-

dividual member at the outset of my term as president.

"The success of any business or organization rests very largely upon financial efficiency. Musicians as a class are not noted for their ability along these lines. It is necessary, therefore, that the various associations throughout the State should handle their finances as carefully and in as businesslike manner as possible. The association, however, cannot thrive financially unless the individual members are self-conscious in paying their best obligations promptly as they would be expected to do in any other organization to which they belong. I wish to bring this matter to the attention of every member of the State association as forcibly as possible.

"I believe that our State association and each individual association in the different counties should have some broad constructive plan of work for the coming year, something which will command the interest and the self-sacrifice of all the members. If the association did nothing else than bring the various members of the profession together occasionally in a pleasant social way, I think it would be worth while. But the time has come when we must go further than this mere social idea. We must do something to better the conditions which confront the music teaching profession of the State and to increase the respect of the community at large for those who are engaged in the music profession.

### Work for Community Music

"We are beginning to talk of community music in America to-day. I would suggest to the various associations throughout the State that they could render no better service to their various communities than by the encouragement of plans for the formation of people's choruses in our various towns and cities—choruses which may be the means of bringing the people of the community together in song, no matter in how simple a form; this would do much to stimulate the study of music in that community. The business men of our cities are much more alive to the value of music as a civic asset than they ever have been before. If gone about in the right way the Music Teachers' Association in almost any of our communities in California could take the lead in securing the support of wide-awake men of the community to musical undertakings of the higher order.

"There are other ways in which each association may be of use to its own particular community and of these I shall have something to say at some future time. In this beginning of another year let us all prove ourselves worthy members of the honorable profession to which we belong. Let the keynote of our membership in the association be that of service rather than that of self-seeking.

"The greatest organization of busi-

ness and professional men in America to-day is, I believe, the Rotary Club, numbering 35,000 members with organizations in almost all the large cities in our country. The Rotary Club is now a recognized power in the business and social life of America. The organization first started with the idea of mutual helpfulness and mutual patronage of each member by the other members. It has now gone far beyond that narrow, selfish idea and to-day the organization seeks to stimulate its members to the highest efficiency in their particular work to the end that all the other members will desire to patronize them because in so doing they can obtain the best service. The motto of the club now is 'HE PROFITS MOST WHO SERVES BEST.'

"To those who join the Music Teachers' Association with the purpose, first, of getting out of it as much personal gain as they may, I commend the Rotary Club slogan. For after all only the efficient survive in any profession or business."

### California Association Pays Tribute to Herman Perlet

The Music Teachers' Association of California has expressed the sorrow of its members at the death of Herman Perlet, one of the foremost workers for musical advancement in the State, in the following tribute:

"Realizing that in the passing away of a worthy citizen, Herman Perlet, the musical world has lost an advocate of all that was highest and best in musical art; that the Music Teachers' Association of California is bereft thereby of a colleague of high character, a composer of exceptional attainment, who commanded the greatest respect of those privileged to come under his influence; therefore

"Be it resolved, that as an expression of highest regard the officers and members do hereby extend to the beloved wife and daughter of our departed friend most sincere sympathy in their bereavement.

"And, be it further resolved, that a copy of these resolutions be sent to the family, and also, that they be entered in the minutes of the Music Teachers' Association of California as a lasting tribute to so worthy and esteemed a member.

"HENRY BREThERICK,  
"SAMUEL SAVANNAH,  
"ROBERT TOLMIE,  
Committee."

### Wolfsohn Bureau Announces Artists for 1916-1917 Season

The Wolfsohn Musical Bureau is announcing the artists that will appear under its management during next season. The list includes Alma Gluck, Elena Gerhardt, Frieda Hempel, Florence Hinkle and Olive Kline, sopranos; Louise Homer, Margaret Keyes and Sophie Braslau, contraltos; Evan Williams, Albert Lindquist, Lambert Murphy and Morgan Kingston, tenors; Clarence Whitehill, Reinald Werrenrath, Herbert Witherspoon and Emilio de Gogorza, baritones and basses; Olga Samaroff and Josef Hofmann, pianists; Mischa Elman and Efrim Zimbalist, violinists; the Edith Rubel Trio, piano, violin and 'cello.

### Reorganization of New Albany Male Chorus

NEW ALBANY, IND., Jan. 22.—The Haydn Male Chorus, at one time the finest body of male singers in the southern part of Indiana, and discontinued four years ago because of a loss of important members, has been reorganized with many of its old singers and enough new ones to make a chorus of thirty men, practically all of whom are church soloists. There have been numerous requests for the re-establishment of this organization among the musical clubs of the city, and the men were called together for organization last week. The musical director, as of yore, will be Anton Embs, and the club's pianist will be Otto Everbach. The president is Dr. H. T. Ashbranner; secretary, J. J. Helck, and treasurer, Rudolf Rockenbach.

H. P.

### Two Thousand Women Hear Aborn Classes in Act from "Aida"

Two thousand women attended the New York Theater Club's Social Day Concert, in the Hotel Astor, on Jan. 18, when Milton Aborn presented the entire third act of "Aida," with complete cast in costume. Mr. Aborn has arranged to give the entire second act of "Martha" at the Astor, on Feb. 5.

### Middle and Far Western Tours for Kneisels

The Kneisel Quartet has been making a short tour as far as Chicago, with engagements in western New York and Pennsylvania en route. On Thursday evening, Jan. 20, the artists played in Erie, Pa.; Jan. 21, Warren, Pa.; Jan. 23, Chicago, the second of Mr. Neumann's series, where they had the assistance of Franz Esser and Carl Bruckner of the Chicago Orchestra in the

Brahms Sextet in G. Major. It has been necessary to omit the usual February trip this year on account of the extended tour the Quartet will make later to the Pacific Coast. They will leave after the close of their New York series on March 21 and return early in May.

### Organ Recitals Resumed in Lynchburg

LYNCHBURG, VA., Jan. 22.—Regular winter organ recitals began Sunday afternoon at Cabell Hall, University of Virginia, when Percy Miller of Philadelphia played a highly pleasing program before a large audience. Mr. Miller will be followed on succeeding Sundays by Ernest H. Cosby of Richmond, Frank Nelson of Knoxville, Tenn., and Walter Peck Stanley of Atlanta, the last recital being on Feb. 6.

Fritz Kreisler, the eminent Austrian violinist, appeared in recital at the Academy of Music on Jan. 20 under the direction of Emma Adams. The theater was sold out before the artist arrived here.

J. T. B.

### Macfarlane Composition Honors Memory of Samuel P. Warren

At the memorial service to Samuel P. Warren, held in Broadway Tabernacle, New York, Jan. 11, Will C. Macfarlane performed for the first time a new organ composition of his own, "In Memoriam," written for the occasion in honor of his former teacher and friend. All five organists who played at the service, Frank Taft, William C. Carl, William C. Hammond of Holyoke, Mass., Will C. Macfarlane, city organist of Portland, Me., and Walter C. Gale, organist of Broadway Tabernacle, were former pupils of Mr. Warren.

### Elman Delights Hearers in Louisville

LOUISVILLE, Jan. 22.—A record-breaking concert audience gathered at the Strand Theater last Monday evening to listen to the wizardry of Mischa Elman, the violinist. As the program was short, the delighted audience asked for and received many encores. Mr. Elman seems to have broadened somewhat in musicianly feeling, and drew out the last ounce of gold from strings that seemed all golden. Walter H. Golde, at the piano, did admirable work and shared in the evening's honors. This was the third of the Harry Marx Artist Series.

H. P.

### Sleeps Better for It

DEAR MUSICAL AMERICA:

Of the multiplied scores of checks written during the year, none gives me greater pleasure than yours.

It in return keeps me in close touch with my musical friends and their movements, also acquaints me with many of the new artists. One in musical life can ill afford to miss a copy.

I read it every Saturday night, and it fills me with such inspiration that I actually sleep better.

MARY OLIVE KING.

Warren, Pa., Jan. 17, 1916.



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## ELECTRIFYING PLAYING BY PEMBAUR IN MUNICH

Pianist's Chopin Program Presented to Crowded and Fascinated Audience—Edwin Hughes Gives Annual Recital—Weingartner and Slezak Appearances—Johann Strauss's Music Makes Concert-goers Forget the War

Munich, Dec. 17, 1915.

GERMANY is indeed a wonderful country. I say this entirely without prejudice and without fear, for more than three thousand miles separate me from New York. In what other part of Europe, I wonder, would it at present be possible for a pianist not of international reputation to interpret a Chopin program, crowd the hall so that not a seat or an inch of standing room was vacant, and then, a few weeks later, do the same thing over again?

And yet this is what Josef Pembaur has just succeeded in doing. I heard him a few days ago for the first time, and the distinctive and fascinating originality of his playing, its breadth, its power and its poignant emotional depth bore the unmistakable stamp of genius.

The artist described his program as "heldengedichte von F. Chopin." An apt and felicitous term to apply to this list of "heroic poems": Ballade (Op. 23), Nocturne (Op. 48, No. 1), Etude (Op. 10, No. 12), Sonata (Op. 35), Polonaise (Op. 26, No. 2), Scherzo (Op. 39), Fantasy (Op. 49), Ballade (Op. 47), Polonaise (Op. 53).

Herr Pembaur hails from Innsbruck and his playing more than once suggested the rugged grandeur of his native mountains. Not a Raphael of the piano, he frequently made me think of that modern painter of the Tyrol, Egger-Lientz.

### Recital of Edwin Hughes

The annual recital of Edwin Hughes attracted a very large audience to the Bayerische Hof night before last. The American colony was, of course, present in full force, but musical Munich in general was also well represented, in spite of the fact that three other concerts were given on the same evening. The fine qualities of Mr. Hughes's finished art and eminent musicianship have so often been extolled in these columns that it is quite unnecessary to write of them now in detail. As an exponent of the Leschetizky method he ranks very high among those who teach it. In this respect his work is meeting with wider recognition all the time. His program comprised Bach's Chaconne (arranged by Busoni), Beethoven's "Waldstein" Sonata, Brahms's Ballade, Op. 10, No. 1; Intermezzo, Op. 118, No. 2; Rhapsody, Op. 79, No. 1, and Chopin Etudes, Op. 25, No. 7, No. 25, No. 2, 25, No. 1, Op. 10, No. 6, Scherzo, Op. 39.

### Mme. Weingartner in Recital

While conditions at the Royal Opera are quite normal, the war has seriously interfered with the plans of the Konzert Verein. Early last summer an engagement was entered into with Felix Weingartner to conduct thirteen symphony concerts, but owing to the fact that the brass and woodwind players of the orchestra were drafted for service with the military bands, the series had to be abandoned to the great disappointment of all concerned. Weingartner, whose conducting of the Keim concerts years ago laid the foundation for his great fame, has ever since had a name to conjure with in this capital. It was not surprising, therefore, that the song recital given by him and Lucile Weingartner, early in the month, should have been heard by an audience of good size and quite unusual character. The professional element was largely in evidence.

Frau Weingartner's singing afforded me no little pleasure, though more than once in the course of the evening it became evident that the lyric stage and not the concert hall is the place where the finest traits of her art are revealed

to best advantage. But the rich and opulent voice, and the almost impeccable technique with which it is used, frequently caused one to overlook occasional offences, such as the forcing of the lowest tones. The deeper significance of the German *lied* still eludes the artist's grasp. That the great conductor played



Josef Pembaur, Pianist, Who Made a Powerful Impression by His Playing in Munich Recital

the accompaniments beyond all praise goes without saying.

Had it been possible to crowd one more person into the hall of the Vier Jahreszeiten on the night that Leo Slezak gave his *lieder-abend*, it would no doubt have been done. As it was, the unusual spectacle of a platform crowded with listeners was presented. The Bohemian tenor's popularity is unbounded. And the fact that last season his singing for the benefit of various war charities netted 75,000 crowns, further endeared him in the affections of his countrymen. I have never found him in better voice or spirits than on the occasion under notice, and from beginning to end his efforts were a source of unflinching delight. Personally, I was particularly grateful to him for putting on his list an operatic selection—the recitative and prayer from Halévy's "La Juive," in the rendering of which I fancy Mr. Slezak has to-day very few rivals.

### Maude Fay's Departure

Before this letter gets into print, Maude Fay, the American soprano of our Hoftheater, will have reached New York. The patrons of the opera keenly regret her departure, for they are only too well aware that it will be exceedingly difficult to replace her. Coming here five years ago, with no stage experience whatever, her unremitting industry, joined to unusual natural gifts, soon placed her in the front rank. An artist equally successful in rôles differing so widely as *Sieglinde*, the Countess in "Figaro's Hochzeit," and *Donna Anna* in "Don Giovanni," she has shown that it is quite possible to sing correctly in Mozart music as well as Wagner, and to achieve the best results in both cases. Quite enviable is Miss Fay's position in the good society of the Bavarian capital. In houses whose doors are seldom open to people of the stage, she is a most welcome guest. Her popularity in this

respect was shared by her former colleague, Marcella Craft, who is greatly missed at the Hoftheater, and whom society also delighted to honor. These American girls reflected in the highest degree credit upon their country, and the social as well as artistic success attained by them may well be used to "point a moral and adorn a tale."

### Reviving Johann Strauss

Some years ago your famous *musik-schriftsteiler*, Henry T. Finck, advised conductors of classical concerts to put Johann Strauss's waltzes on their programs. It was a voice crying in the wilderness, for I cannot remember that the suggestion was ever heeded. I was reminded of it recently, because to Bruno Walter came the happy thought of devoting the entire program of a concert given for a charitable purpose, to waltzes by Lanner and Johann Strauss and German and Austrian military marches by Wagner, Schubert and Johann Strauss. The affair attracted a huge audience to the hall of the Lion Brewery and, although eating, drinking and smoking were going on, the music performed by the opera orchestra was listened to with rapt attention. Our great conductor served under Mahler for some years and he learned the secret of interpreting with the true Viennese rhythm and swing Strauss's enchanting strains. Hundreds were unable to obtain admission to the brewery. A fortnight later the task of arranging an entertainment for the benefit of the Bulgarian Red Cross fell to Herr Walter, the classical precincts of the Odeon being chosen for the purpose. Again the house was sold out, a result not at all surprising when you consider that the orchestra performed Liszt's "Rakoczy" and Strauss's "Radezky" marches, the "Vienna Blood," "Stories from the Viennese Woods," "Beautiful Blue Danube," besides accompanying the operatic chorus in the "Wine, Women and Song" and that Hermine Bosetti sang the "Voices of Spring," the same vocal waltz with which Sembrich used to delight Metropolitan audiences.

It is a long time since I have seen so many people from whose minds the burden of anxious thought was apparently lifted for a little while. Departing from the easily-trod road of conventionality, Herr Walter's example deserves to be imitated, even by such eminent leaders as Stransky and Walter Damrosch. To be sure, they might incur the severe censure of old Aunt Krebhiel, but their audiences would rise and call them blessed.

### A Letter from Kreisler

The *Neueste Nachrichten* has just received the following letter (translation) from Fritz Kreisler, dated New York, Nov. 25, 1915:

"I have to-day permitted myself to send to the editors of the *Munich Neueste Nachrichten*, through the New York banking house of Speyer & Co., one thousand marks. This sum is intended to relieve suffering Munich musicians, and I earnestly ask you to donate it to some committee organized for the purpose, or bestow it personally upon those in need. Although my wound no longer allows me to serve my country as an officer in the field, my art, so far as I can practise it, is entirely at the service of the Fatherland, having in view more particularly my nearer comrades, Austrian and German musicians requiring assistance. I only regret that the division of my income among Austrian and German art centers necessarily makes the sums to be given to the different cities smaller than I could wish. Still I certainly hope soon to be able to assist my poor Munich comrades with another contribution."

JACQUES MAYER.

### College Singers Delight Salt Lake Audience

SALT LAKE CITY, UTAH, Jan. 19.—The Grinnell College Glee Club furnished an evening of delightful entertainment, Jan. 16, at the First Congregational Church on the occasion of its visit in Salt Lake after an extended tour to the Pacific Coast. Annually this organization, having a membership of twenty, makes a tour of the States, but this is the first time in seven years that it has gone so far west. The club is under the personal direction of Professor Peck, and much of its success is due to his finished musicianship. Messrs. Underwood, Welch, Proctor and Peck compose the solo quartet, all of whom possess voices of considerable merit. In addition, Mr. Kelleher was heard in a baritone solo, artistically rendered, followed by "Jest Her Way" as an encore. Director Peck delighted the audience with a violin number, the Wieniawski "Romance."

Z. A. S.

### Artists Join in Pleasing St. Paul Recital

ST. PAUL, MINN., Jan. 21.—Esther Jones-Guyer, contralto; Mrs. Paul Nixon Myers, violinist, and George H. Fairclough, accompanist, gave a recital in the Church Club House Wednesday night. Mrs. Guyer appeared to great effect in three distinct characters—first as a modern concert artist, with her second appearance in the costume of an English maiden of a time gone by and the third in a group of Indian songs in Indian costume. The audience responded enthusiastically to the pleasure-giving quality of Mrs. Myers' performance. Both artists responded generously with encores.

F. L. C. B.

### Cecil Fanning Gives Two Recitals in Pittsburgh

On Saturday evening, Jan. 15, and on Monday morning, Jan. 17, Cecil Fanning, with H. B. Turpin, as accompanist, filled his fifth and sixth engagements in Pittsburgh in three years. On Jan. 15 Mr. Fanning gave one of the series of concerts in the splendid Sewickley concert course, which has been in existence two years. This was Mr. Fanning's second engagement in this course. On Jan. 17 he gave a recital for the Twentieth Century Club, which proved so successful that he was at once engaged for a return engagement with the same club for the 29th of the present month. He is filling his second return engagement with the Mozart Club of Jamestown, N. Y., and his fourteenth engagement in Cleveland.

### Watkins Chorus Gives Admirable Concert in Scranton, Pa.

SCRANTON, PA., Jan. 21.—The Ladies' Musical Club, under the direction of John T. Watkins, presented a splendid program last evening at the Asbury Methodist Church before a crowded house. Perhaps no offering was more effective than the "Agnus Dei," sung by Mrs. Martha Matthews and the club, while the duet, "In the Springtime," by Mrs. Peterson and Mrs. Teifon Richards, was most satisfactory. Dorothy Page sang an Ariette by Vidal, while Molly Wheeler and Mae Evans sang "Go, Pretty Rose" most pleasingly.

W. R. H.

### Opera to Aid Young Artists

Otto H. Kahn is arranging a night of opera to be given at the Metropolitan Opera House in the first week in May for the benefit of the Friends of the Young Artists, a society which last season held three competitions among young painters, sculptors and architects. The opera will be sung after the return of the opera company from its engagement in Boston.

Fritz Kreisler appeared in recital at the Academy of Music, Lynchburg, Va., Jan. 20, under the local management of Emma Adams.

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## ANOTHER ESSAY AT "OPERA IN ENGLISH"

### National Opera Company Outlines Plan of Contemplated Venture

The National Opera Company of America held its first public meeting on Jan. 21 in the auditorium of Washington Irving High School. Not a large audience, but one that was keenly interested in the matter on hand was present and applauded the various phases of the meeting.

Charles A. Kaiser, the director, has been identified with the movement since its inception, and was the principal speaker. He pointed out that a movement such as the one under consideration depended for its vitality on the people at large, and not upon a few moneyed music-lovers. Broadly their ideal is the presentation of opera in the native tongue, in an artistic manner and at a price within the means of all. It is promised that the National Opera Company of America will be a national institution that will be above mere speculation and exploitation by a few. Like the libraries and museums, it is to become the permanent property of the people, and its endeavors will be devoted to the development of this institution for the benefit of America's artists and music-lovers.

## COMMENT on Esther E. Dale's work as assisting artist to Horatio W. Parker, in his lecture on French Opera History.

"Prof. Parker was ably assisted in his lecture by Miss Esther Dale of the music faculty of Smith College, who sang various arias illustrative of the various periods of French opera with charm and technique that brought much applause."—Springfield Daily Republican, Jan. 5, 1916.

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"The performances will be given on a guarantee basis in all the cities visited. Representatives are organizing the music-lovers into branch associations, which will guarantee as many performances as the subscribers desire. These associations will be profit-sharing, thereby creating a permanent fund, and eventually establishing a longer season of opera in your city at a cost only made possible through our syndical co-operation with you."

"In order to attain the national character for this institution, we have opened our subscription books to everyone. We have purposely put the price of the shares within the reach of all music-lovers."

The board of directors is comprised of Charles A. Kaiser, Julius Kahn, Charles G. Eichel, Eugene A. Colligan, Samuel H. Wandell, J. Kadell Huling and K. Adams. The movement is endorsed by the following prominent persons:

Charles Henry Meltzer, Gustave Saenger, Dr. Emanuel Baruch, Thomas W. Churchill, Prof. Cornelius H. Rubner, Dr. Frank Strone, Walter H. Rothwell, Max Vogrich, Rev. Joseph Silverman and Rev. Matthew J. Flynn.

Among the speakers were Franz Brockhoeven, Dr. Baruch and the Rev. Matthew J. Flynn. The musical portion of the program consisted of numbers sung in English, from "Die Meistersinger," "Magic Flute," "Carmen" and "Fidelio," sung by Donald Chalmers, the basso; Mr. Kaiser, tenor; Harvey Hindermeyer, tenor; Harriet Renee, soprano, and Francis Mottley, baritone. The offices of the company are situated at 1482 Broadway, New York.

### RECITALS IN SAN JOSE

Maud Powell, Edwin Lemare and Alice Gentle in Fine Performance

SAN JOSE, CAL., Jan. 14.—Several recitals of importance were given in San José just before the holidays.

Perhaps the most notable was that of Maud Powell, the distinguished violinist, under the auspices of the Pacific Choral Society. Miss Powell's playing is virile, for a woman, and she is possessed of a striking individuality which commands unabated interest in her performances.

Previous to this, and also under the auspices of the Pacific Choral Society, Edwin Lemare, the famed English organist, gave an attractive recital, which demonstrated his phenomenally developed gift of improvisation, as well as his extraordinary ability to coax orchestral effects from the instrument.

The College of Notre Dame presented Alice Gentle, the young operatic soprano, who has so completely won the hearts of the people on the Coast, in a recital of songs. Miss Gentle's program was replete with novelty, especially in the way of Russian songs, and she proved herself an artist of fine quality.

Warren D. Allen, dean of the Conservatory of Music of the College of the Pacific, directed a production of "The Messiah," which was sung by students of the college and members of the Pacific Choral Society. Zilphe Ruggles Jenkins, soprano; Esther Houk Allen, contralto; Chester Herrold, tenor, and Harold Pracht, bass, sang the solo parts. The performance was creditable, when the inexperience of most of the members of the chorus is taken into consideration.

T. V. C., JR.

### DES MOINES HEARS TRIO

Lambert Murphy, Kathleen Howard and Mme. Sturkow-Ryder in Concert

DES MOINES, IOWA, Jan. 22.—Lambert Murphy, tenor; Kathleen Howard, contralto, and Mme. Theodora Sturkow-Ryder, pianist, formed a trio that won generous applause on Monday evening, when they appeared here in the third concert of the municipal music course series.

In music from "Carmen," Mr. Murphy showed his capacity for dramatic feeling, and his simpler songs were effectively sung. Miss Howard displayed a voice of pleasing quality, especially in the rich lower tones, her "Drink to Me Only with Thine Eyes," given as an encore, bringing these into play with delightful results.

Mme. Sturkow-Ryder won instant appreciation in such air bits as the "Etude Japonaise" of Poldini and a d'Albert Gavotte.

## CHARITY CONCERTS RULE IN BALTIMORE

### Miscellaneous Programs Given— Recitals by Kreisler and Casals Couple

BALTIMORE, Jan. 21.—The concert for the benefit of the British and Serbian soldiers, held at Albaugh's, Jan. 14, proved very entertaining, the participants being Arthur Newstead, pianist, of the Peabody teaching staff; Henry Parsons, tenor; Obrad Djurian, the Serbian tenor, and Frank Gittleson, the Philadelphia violinist. On Monday evening the concert for the benefit of the Music School Settlement, given through the generosity of Mrs. Isaac Strouse, brought out a large attendance to the Belvedere concert-rooms. Those taking part were:

Mrs. George Castellote, piano; Roberta Glanville, soprano and former member of the Metropolitan Opera Company; George Castellote, baritone; Bart Wirtz, cello, member of the teaching staff at the Peabody; Henri Sokolove, violin; Frederick H. Gottlieb, flute, and Frederick D. Weaver and Benjamin Kopplowitz, accompanists.

That Fritz Kreisler is an idol of the local concertgoers was amply shown at the benefit recital which he gave at the Lyric on Tuesday evening, Jan. 18, this concert being held under the auspices of the National Junior Republic.

Susan Metcalf Casals, soprano, with the assistance of her celebrated husband, Pablo Casals, at the piano, gave the tenth Peabody recital on Jan. 21. A program of Schubert, Schumann and Moor songs gave Mme. Casals every opportunity to disclose her vocal art. The many recalls given to this artist showed plainly that the audience responded warmly to her efforts. It was interesting to observe the celebrated cellist in the rôle of accompanist, even though his work as such was not always within the bounds of the subordinate.

F. C. B.

### SOPHIA KASSMIR'S RECITAL

Young Soprano's Début Program Pleases  
Large Audience

Sophia Kassmir, soprano, made her bow to New York concert-goers on Saturday evening, Jan. 22, in Æolian Hall, in a program of modern songs, that served to show individuality of expression and a good sense of dramatic values.

Her evident nervousness rather detracted from the pleasure of the opening aria, the "Leise leise" from "Der Freischütz," but she gathered confidence as the program continued and brought beauty and warmth of voice to her second group that included the Tschai-kowsky "Ob Heller Tag," Schubert's "Gretchen am Spinnrade," and the Brahms, "O Wüsst ich doch den Weg zurück." Floral offerings were heaped on the stage in profusion at the close of the second song group, and the young singer came back again and again to respond to very sincere applause.

The delightful "Fantoche" of De-

bussy, the Wolf-Ferrari "Rispetto" and Gretry and Bruneau songs made up the third group, followed by an aria from "La Bohème," the "Mi chiamano Mimi." The pleasing qualities of her voice were charmingly evident in the Cadman "O Moon Upon the Water," which was included in her closing offerings, together with Rachmaninoff, Sibella and Florida songs. Miss Kassmir is possessed of undoubted temperament, and wider experience will make her one of the interesting exponents of modern song. Camille Decreus supplied his usual pleasing accompaniments.

M. S.

### OSCAR SEAGLE IN KANSAS

University Course Presents Baritone and  
Frank Bibb, Pianist

LAWRENCE, KAN., Jan. 21.—Oscar Seagle, baritone, and Frank Bibb, pianist, gave the third recital of the University Concert Course, Tuesday evening, Jan. 11. In spite of the inclement weather and the icy condition of the streets, which kept many away, Mr. Seagle's success was genuine. He is the fortunate possessor of a high baritone of beautiful quality and exceptional range, which he uses in a most artistic manner. His "Prologue" showed him master of the operatic style, for this well known number was declaimed with a most effective breadth and vigor. Mr. Seagle was forced to respond to many recalls. Mr. Bibb was not only an artistic accompanist, but he proved his mettle as a soloist by a brilliant performance of Liszt's Twelfth Rhapsody.

On Thursday night, Jan. 13, the Lawrence Music Club presented Senor Sala, cellist; Lois Brown, pianist, and Miss Meekle, soprano, in recital at the Presbyterian Church. The company is one of C. W. Best's, who is trying to introduce medium-priced concerts of worth to the medium-sized Kansas towns. This first company was successful to a marked degree, and nearly every number was encored.

Monday evening, Jan. 17, Prof. Wort S. Morse, head of the violin department; Anna Sweeney, assistant professor of piano, and W. B. Dalton, instructor in cello, all of the School of Fine Arts faculty, gave a most interesting recital. The principal number was Professor Skilton's violin sonata, which Mr. Morse played in fine fashion. This sonata was the prize winner at the contest held in 1897 by the National Music Teachers' Association.

H. L. B.

### Grace Whistler Recital Feb. 14

Grace Whistler, American contralto, who has sung in many of the leading opera houses of Europe and also made two transcontinental tours in the United States, will give a recital in Æolian Hall on Monday evening, Feb. 14. Miss Whistler was chosen by Mascagni to sing the prima donna contralto part in his "Isabeau."

### Enesco Novelty on Kneisel Program

For the fourth Kneisel Quartet concert of the subscription series at Æolian Hall, New York, on Tuesday evening, Feb. 8, the novelty will be the Octet in C Major, Op. 7, by Georges Enesco, the Rumanian composer.



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"One could clearly perceive that Gertrude Concannon is a genuine and highly gifted pianistic talent."—(TRANSLATED) SIGNALE—BERLIN.  
"The first number, a concert study of Dupont's, was wonderfully played by Miss Concannon."—DAILY CARDINAL, UNIVERSITY WISCONSIN, MADISON, WIS.  
"Gertrude Concannon scored another triumph in Schubert's 'Der Erl Koenig.'"—GRAND RAPIDS NEWS.  
"Her tone, marble under velvet."—KANSAS CITY STAR.

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## "GIVE HEARING TO EVERY NEW IDEA" URGES VERA BARSTOW

Young Violinist Discusses Her Attitude Toward Ornstein and Others of the Modern School—Equal Suffrage, Cooking and Philosophy All Have Place in Her Life—Acts Upon Constructive Criticism

IF taken from its original setting and paraphrased to apply to present-day journalism, one famous saying of the immortal bard would read somewhat like this: "Some are born to be interviewed, some achieve the art of being interviewed; others, alas, must have interviews thrust upon them." To be perfectly just to Vera Barstow, the young violinist, one must say that she has "achieved the art of being interviewed," for the present writer, prepared to find Miss Barstow very reticent, according to report, discovered that she was conversational and quite willing to express her opinion upon a variety of subjects.

When MUSICAL AMERICA's representative called, she was practising the violin part of Leo Ornstein's Sonata. Of course, a discussion of "modern" music was apropos, and Miss Barstow ventured some very definite remarks.

### "Form" Not Essential

"So many people object to the so-called futurist music because it does not adhere to the classical form," she began. "In my opinion a composition need not necessarily have form to possess beauty. Our attitude toward the music of Leo Ornstein and his like must be different from our attitude toward the compositions of the three 'B's.' We come nearer to an appreciation of the modern music if we realize that a single chord, entirely apart from the one that precedes or follows it, may in itself possess great beauty. It may or may not be part of an artistic harmony, but to follow out Mr. Ornstein's theory 'a single blade of grass is as fine an example of God's handiwork as a field of poppies.'"

"It is too early to predict the triumph or failure of the contemporary school of revolutionists in music," she went on to say. "All men of genius have had to struggle for recognition, and many a brilliant young composer who is scoffed at to-day will be the *dernier cri* to-morrow. It is important that every new idea should be given a hearing, for only through change can progress be made. This is as true of any of the other arts as it is of music. We should be open-minded and ready to absorb any new sensation or expression of idea, even if it be as startling and iconoclastic as Ornstein's 'Wild Men's Dance' or some of the impressionistic tone pictures of his school."

"No better statement in defence of the 'new' artists can be found than in Walter Pater's famous comment upon the Renaissance, 'While all melts under our feet, we may well grasp at any passion, or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange

colors . . .'" Miss Barstow is not a mere theorist. She practises what she preaches, as may be evidenced by the fact that she attacks—in the sense of attempting to master—Ornstein's dazzling music without fear or trembling.

### Loves Chamber Music

Miss Barstow, who has appeared here and abroad as recitalist and soloist with orchestra, spoke of her early days when



Vera Barstow, Young American Violinist

she played chamber music. She still loves chamber music and cannot state strongly enough the great advantages that she has derived from playing it. She told of the pleasant hours spent in playing the viola in string quartets in Europe. "I cannot understand why the lovely compositions for viola and violin and for viola alone are never performed in public. There are some charming things of Mozart and yet we seldom hear them. I am sure there is a good field for this type of music."

### Suffragist and Cook

Miss Barstow's observations upon music had apparently ended for the day, for the conversation turned to other

matters. "You may be interested to know that I am a hearty supporter of woman suffrage," she said, "and you will probably be surprised when I tell you that in spite of this I am very fond of cooking and of designing. Nothing pleases me more than to design a costume for myself. If my violin playing did not absorb me so completely, I should take up designing seriously."

Besides being domestically inclined, Miss Barstow is quite a student of philosophy and psychology. She spoke enthusiastically of her pleasant philosophical discussions with her instructor, Luigi Von Kunitz, at whose home she lived while she was a student in Europe. She showed keen interest in Bergson and the modern philosophic school, and did not hesitate to give her own views, many of which revealed a mature mind of introspective tendency.

### Inclines to Stoicism

Miss Barstow has the attitude of the stoic toward most of the problems of life. She believes in preparing oneself beforehand for an emergency, however dreadful or ominous it may be, so that the shock will not be so great when the catastrophe comes. She did not go very much further into the question, but she showed that she had given this and many other weighty matters much thought. The fact that Miss Barstow spent so many years of her girlhood under the influence of German *kultur* and among persons of a serious turn of mind may have determined her later taste for philosophy. Perhaps Miss Barstow employs her knowledge of psychology to establish a medium between herself and her audiences.

In parting, Miss Barstow had a word for the music critics of New York. She said that the average critic seldom realized the value to the artist of a criticism that pointed out a particular fault. She mentioned that after her first recital only one critic had stated that certain tones in the higher position did not carry and needed strengthening. Miss Barstow set to work promptly to remedy this defect and felt that she had gained by a good bit of constructive criticism.

H. B.

## DIME CONCERTS FOR OMAHA

Innovation Inaugurated—Two Lecture-Recitals Given

OMAHA, NEB., Jan. 19.—A most interesting recital of Irish Folk Songs was given recently by Thomas Kelly and Mrs. Kelly, under the auspices of the Social Settlement at Hotel Fontenelle. It was a success financially and socially. Mr. Kelly spoke illuminatingly and wittily of the folk song of Ireland and sang a number of the melodies. Mrs. Kelly sustained the balance of the program in a most artistic manner. Many of the melodies were enhanced by exquisitely arranged accompaniments, which were done by Martin Bush in his usual satisfactory manner.

Dr. Alma Webster Powell spoke to a goodly audience at the University of Omaha on Tuesday evening, when she elicited much enthusiasm for her subject, "The Need of Free Schools of Music." Dr. Powell also sang songs typical of the various races and Indian songs were sung by Margie Diddock, granddaughter of Joseph La Flesch, the last great chief of the Omaha Indians, and niece of "Bright Eyes," the late Dr. Susan Picotte, poetess and philanthropist.

A series of Municipal dime concerts was inaugurated on Sunday afternoon at the Auditorium, when a fair sized audience listened to a band, under the direction of Ernest Nordin. E. L. W.

Second Æolian Hall Recital Scheduled for Arkady Bourstin.

Arkady Bourstin, the brilliant young Russian violinist, whose work was praised most highly by the New York critics when he made his debut at Æolian Hall last season and also at his New York recital the early part of this season, announces his second Æolian Hall recital this season, to take place Feb. 19. He will also be heard in recital at Witherspoon Hall, Philadelphia, on Feb. 7.

John Barnes Wells Heard at Normal School, New Paltz, N. Y.

NEW PALTZ, N. Y., Jan. 13.—An event of unusual interest to the students of the New Paltz Normal School was a song recital given by Mr. John Barnes Wells. This was the first of a series of recitals and concerts to be given under the management of the Boys' and Girls' Glee Clubs. Mr. Wells delighted his hearers with his song groups and the applause which greeted each offering was lavish.

## CHORUS OF PRAISE FOR KUNWALD BAND

Cincinnati Orchestra Returns from Successful Tour—McCormack's Huge Audience

CINCINNATI, Jan. 25.—The Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, returned Saturday from one of the most financially successful and artistically satisfactory tours of its entire existence. Through the week it gave concerts before audiences of varying types, ranging from the more emotional and appreciative audience of the smaller town to the reserved and sophisticated public of Chicago. In spite of this divergence in type, however, the orchestra met with the same reception everywhere, genuine appreciation confirmed by critical judgment. Everywhere the technical proficiency of the orchestra as an instrument was widely commented upon, while Dr. Kunwald's interpretations, forceful, vigorous and wholesome, and his ability as a conductor were emphatically affirmed by both press and public. In Chicago Dr. Kunwald was repeatedly recalled by applause so insistent that the orchestra was also compelled to rise and bow its acknowledgments. Moreover, the Chicago critics were enthusiastic over the good volume and beautiful tone of the orchestra and spoke particularly of the fine quality of the strings.

A remarkable concert on Friday evening was that of John McCormack, who appeared in Music Hall before one of the largest audiences ever assembled in Cincinnati. Every seat in the house was taken, hundreds of chairs were placed upon the stage, standing room was at a premium, while more than a thousand were turned away at the box office. The feat of managing this concert locally was accomplished by Mark Byron, a newcomer in this field and evidently one to be reckoned with. The concert was not only tremendously successful from the box-office point of view, but it maintained the same level artistically. The tenor's program was simple and well chosen. That it was sung entirely in English and that every word was understood by the immense audience added immeasurably to its appeal. Mr. McCormack was ably assisted by Donald MacBeath, violinist.

An attractive concert was given Tuesday evening at the Odeon by the violinist, Johannes Miersch, of the Faculty of the College of Music, ably assisted by Louis Victor Saar at the piano. The program offered the violinist a fine opportunity for the display of his many artistic qualities and aroused the unbounded enthusiasm of a large audience. Among Mr. Miersch's numbers were the D Major Sonata of Tartini, a Chaconne of Bach, two paraphrases of Wagner by Wilhelmj and Kreisler's charming arrangement of an Andantino of Padre Martini. In the final group, a "Romance Mélodique," a graceful and beautiful composition by Saar, was given its first performance.

Elwin Smith, a young tenor, was heard to excellent advantage in a song recital at the Conservatory of Music Monday evening. Mr. Smith is a pupil of Féry Lulek and has made fine progress during his two years' connection with the Conservatory. He was ably supported at the piano by Inez Gill. Assisting on the program was Myra Reed, pupil of Marcian Thalberg, and one of the most promising young pianists of the city. A. K. H.

### Dora Becker in Eliot School Concert

At the artists' concerts, given at the Eliot School in Newark, N. J., on Friday evening, Jan. 21, Dora Becker, violinist; William Simmons, baritone; Edith Moxom Gray, pianist, appeared in a pleasing program of classic and modern compositions. Henry F. Williamson supplied excellent accompaniments.

### Greatly Interested

To the Editor of MUSICAL AMERICA:

Am delighted to renew my subscription to your paper. Am a pupil of Leschetizky, Preutner and Goodson, and am personally acquainted with many of the artists mentioned in MUSICAL AMERICA. Am, therefore, greatly interested in the contents of every number.

Very truly yours,

MARY B. LUNDY.

Williamsport, Pa., Jan. 17, 1916.

## REINALD WERRENATH

On tour with Geraldine Farrar October, November and January, Season 1915-16

Mr. Werrenath ranks far and away above the usual supporting artist. His is a warm, fine baritone voice and very well indeed he sings particularly the lyrics which are evidently his forte.—Cincinnati Times-Star, Oct. 16.

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## DRESDEN MUSIC FOR DRESDEN AUDIENCE

Sauer and Wüllner Soloists in  
Notable Concerts—American  
Singer as "Gretel"

DRESDEN, Dec. 6.—The second Philharmonic concert brought forward two famous soloists, Emil Sauer and Ludwig Wüllner. To make the evening even more interesting the program was made up of works by three local composers, Reinhold Becker, Mr. Sauer and Botho Signart, the latter being one of the many who have fallen on the battlefield. Dr. Wüllner recited sublime lines from Homer's "Iliad" in the style and form of a melodrama, for which Dr. Sigwart (Count Eulenburg) had composed the music only a few months before his untimely death.

Reinhold Becker was represented by a novelty, an orchestral composition, "In Memoriam," dedicated to the heroes fallen in the war. It is a beautiful work in its orchestral colors and spiritual content. Emil Sauer played his own Piano Concerto in E Minor, to which, as an encore, he added Chopin's F Sharp Major Nocturne. His success was, of course, tremendous. Sauer as a pianist surpasses himself by far as composer.

The Lindner Symphony Concerts (Philharmonic Orchestra) are gaining increased approval. One soloist of the second concert was Hans Bottermund, the young and gifted 'cellist. Mr. Soomer in-

terpreted beautifully some songs by Hans Hermann.

An event of great significance was the performance of Wagner's "Ring" under Fritz Reiner's direction. This conductor's untiring detail work, artistic zeal, temperament and spirituality combine in producing powerful effects. The work of the orchestra is marvelous. Eva von der Osten took the *Brünnhilde* parts in the trilogy, and proved her authoritative conception of these rôles. She is a wonderful artist. Considering the fact that she is also an ideal *Musetta* in "Bohème" and a delightful *Carmen*, this singer's growth into *Isolde* and *Brünnhilde*, not to speak of Wagner's other heroines, whom she represents successfully, speaks much for her great musicianship, vocal and histrionic gifts. Fritz Vogelstrom is also making progress as *Siegfried*, and Plaschke is an ideal *Wotan*. Several smaller parts were recast, and great improvement was noted in the technical machinery in the "Rheingold," etc.

At Roth's Music Hall the works of a new composer, Leonore Pfund, were given a hearing. They were a duo ('cello and violin), a "Dramatic Sonata," songs and piano selections. Leonore Pfund's strength is in her poetry and fantasy; as to workmanship, she is at her best in smaller forms. The performers were all of first-rate importance: Helen Forti; Georg and Paul Wille, from the Royal Orchestra, and that fine pianist, Johanna Thamm.

Effie Volkman, the young American singer, made her debut as *Gretel* in Humperdinck's opera recently at the Volkswohl Theater. She did remarkably well, evincing vocal and histrionic gifts of no mean order.

Countess Charlotte Rittberg, a poet and reciter of note, devoted a whole program recently to Turkish poems and legends dating from the fourteenth century.

A novel idea was carried through in the arrangement of a concert, "In Feldgrau," by artists wearing field gray uniforms. The King and the Princesses attended and enthusiasm ran high. Of special significance was the assistance of a young conductor, Grenadier Rudolf Feigert, who directed two choral works of his, "Der König ruft" and "Einst," which earned great praise for their artistic and interesting construction and for their immediate effect upon their hearers. Herr Feigert also appeared as a pianist, playing some Chopin numbers with decided success.

Minnie Nast von Frenckell shone as a star in a charity concert given in the Pension Ilm for the benefit of sufferers from the war. She sang two Mozart arias and songs in her incomparable way, which brought her storms of applause. Other assistants were Natalie von Ziegler, pianist; Johann Smith, 'cellist, and Baron Carlo von der Ropp, reciter.

A. I.

### ALL CLASSES IN THIS CHORUS

Community Spirit Quickened by "Tree of Light" at Lyons, N. Y.

Since the recent "Tree of Light" celebrations at Christmas time the committee in New York which has developed this idea has been receiving various reports from places in other parts of the country, telling how the community tree movement is spreading. One of these is from Lyons, N. Y., and is addressed to "Tree of Light," P. O. Station G, New York City. It runs as follows:

"We have mailed you a copy of our village paper, containing an account of our community Christmas celebration.

"Although the third year that we have had a village tree, never before was there so truly and beautifully a community spirit expressed as this year. And we feel that our thanks are due to Mr. Barnhart, for it is he who has crystallized for us here that elusive, delightful thing—community spirit—through his work with our chorus. In this chorus are to be found doctors, lawyers, merchants, chiefs, yes! ministers, factory girls, housemaids—all singing to one end—the happy expression of the community's voice. Our Civic Club, which launched the chorus, in the past years has started the public library, put manual training in the school, created a system of small village parks and flowerbeds, helped the boy scout organization, etc., etc.

"I wrote you of this Tree of Light in the hope that it will give you pleasure to hear of our candle burning in the country."

### "PENNSYLVANIA NIGHT"

Composers of the State Attractively Represented in Dunmore

DUNMORE, PA., Jan. 20.—Last night was "Community Night" in Dunmore. Some 1500 persons turned out for the second community singing event, the auditorium proving too small to accommodate the immense throng. More accurately, the occasion might have been described as "Pennsylvania Night," for only the works of this State's composers were sung. Barrett, Nevin, Foster, Bispham and Thomas Dunn English were taken up and their lives and works discussed. What was enjoyed most heartily perhaps was the great State song, "Pennsylvania," written by J. E. Barrett, and sung as never before. Another fine feature was the group of Ethelbert Nevin's piano numbers, played by Mrs. Claire Horan Cawley.

Bispham's interpretation of "Danny Deever" on the Victrola was enjoyable, as was "Ben Bolt," the final quartet, sung by Elsie Powell, Jennie Biesecker, W. L. Leonard and Thomas Matthews. To Dr. C. F. Hoban should the lion's share of praise go, for it is he who is the moving spirit in the community singing idea.

Dr. Hoban drilled the singers and performed his task with splendid thoroughness.

The Buhler Chamber Music Club gave the fourth recital in its series at Masonic Hall, Pittsfield, Mass., on Jan. 11. The personnel is as follows: Ulysses Buhler, pianist; Georges Vigneti, violinist, and Theodore Kilian, clarinetist. Works by Brahms, Mozart, Mason and Lekeu were played.

## JOHN DOANE

Management: Mrs. Herman Lewis, 402 Madison Avenue, New York City

## PRESENTS AMERICAN MUSIC IN RUSSIA

Berta Crawford Introduces the  
Cadman Indian Songs with  
Much Success

Although the work of Charles Wakefield Cadman, the American composer, has ripened and broadened since he first wrote his "Four American Indian Songs," his first big success is somehow irrevocably wrapped up with those idealizations of aboriginal music. Following on the heels of a critique on these songs by General Cesar Cui, the Russian composer, comes the news from Berta Crawford that the Indian songs are attracting renewed attention. Miss Crawford has been singing in opera on the other side, and when she fills concert engagements she makes a point of singing Cadman songs. Following is a portion of her interesting letter to Cadman:

"I thought perhaps you would be pleased to know your delightful Indian songs are being used in Russia and how enchanted everyone is with their beauty and their being so original. I have given several concerts in Petrograd and am always asked for 'those beautiful Indian songs,' and at my last concert I sang all four as program numbers as you will see by the programs enclosed. So many Russians have asked me where they might procure them, but unfortunately they are not on sale here and one must either send to England or America.

"I am engaged in opera here—singing 'Rigoletto,' 'Romeo and Juliet,' 'Barber of Seville,' etc., but am giving many concerts. I should like very much if you have any new compositions for coloratura soprano. A great number of your songs, I know, those sung by McCormack and others. I have 'At Dawning,' which is also good.

"The commanding director of the Court Orchestra here would like to orchestrate them—he also has a wonderful museum with all musical instruments, original manuscripts, etc., of former emperors of Russia, a most valuable collection and he would like to add your songs as they are most original. He is at the head of this museum but it also belongs to the Court, so I presume you would have no objection in sending anything of interest to him."

Miss Crawford's programs are in the Russian script with the composer's name spelled "Kadmahn" in English type and the titles of the songs. This is the third time that Cadman songs have been used in Russian, as they were translated about three years ago in the city of Kiev.

### ADELE KRUEGER'S CONCERTS

Long List of Winter Engagements  
Planned for Soprano

Adele Krueger, the soprano, has lent her fine voice and ingratiating personality to many events given in aid of the war sufferers in Europe. Wednesday, Jan. 19, she was heard at a concert for the benefit of the German Red Cross, given in the Parish Hall of St. Michael's Church, Flushing, L. I. Mme. Krueger sang several operatic arias and *lieder*.

Friday evening, Jan. 21, Mme. Krueger gave a musicale at her New York home, where she was assisted by Willem Durieux, 'cellist, and Carl Bicknese, pianist.

Other engagements of the season include: Jan. 25, Theater Club, Hotel Astor; Jan. 26, Euterpe Society, Waldorf-Astoria; Jan. 27, Terrace Garden; Jan. 29, Brooklyn Germania Club; Jan. 31, Newark, in concert with Mr. Merx; Feb. 10, Hoboken; Feb. 21, concert in the Bronx.

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Music by Lilian Ray  
Sung by scores of the  
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Issued in four keys—D,  
E, F and G

A beautiful, simple melody, and one of those rare lyrics that strike just the right note.

PUT IT ON YOUR NEXT  
PROGRAM!

Words by LEONARD COOKE. Music by LILIAN RAY.

Refrain.

Give me your smile, The love-light in your eyes,  
Life could not hold a fairer Par a diel  
Give me the right To love you all the while, My world for ever, The  
sun-shine of your smile!

### TETRAZZINI'S FAVORITE SOMEWHERE A VOICE IS CALLING

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Music by ARTHUR F. TATE

### OTHER BEAUTIFUL SONGS BY TATE

Do You Remember—4 keys, D, E, F and G  
When You Come Back—4 keys, D, E, F, G  
Your Heart Will Call Me Home—4 keys, C, D, E, F  
Fallen Roses—4 keys, C, D, E, and F

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## MARIA KOUSNEZOFF IN NEW YORK DÉBUT

Appears as Soloist with Russian Symphony and Creates a Favorable Impression

Maria Kousnezoff, the Russian soprano, now of the Chicago Opera Company, made her first New York bow last Saturday evening as soloist with the Russian Symphony Orchestra at Carnegie Hall. Another assisting artist on the same concert was Marguerite Melville-Liszniewska. Both enjoyed very hearty welcomes.

The soprano, whose activities abroad—particularly in Paris—before the war have been so frequently chronicled in these columns, sang last week a number of operatic airs and some songs by Tchaikowsky, Rachmaninoff and Massenet in Russian and French. The operatic excerpts were the "Romeo and Juliet" waltz, and the "Gavotte" from "Manon."

Mme. Kousnezoff is a strikingly handsome person with Spanish and Russian traits of beauty. An interesting singer in many ways, she created her most satisfactory impression in Tchaikowsky's "Ah, comme il m'aimait" and Rachmaninoff's "Floods of Spring." The first especially showed her in the light of a *lieder* singer of taste as well as artistic and emotional resource. In Gounod's florid air her execution was not altogether of the cleanest. However, her voice is pure and pleasing in the upper register, and of large range. The lower and middle tones are weaker in point of texture and color. Mme. Kousnezoff was obliged to add several encores to her listed offerings.

Mme. Liszniewska played Chopin's F Minor Concerto agreeably, with adequate technique and musical feeling if not with great depth of color or amplitude and authority of style. She was at her best in the heavenly *largo*, but had to struggle against a most uninspiring accompaniment.

The orchestral numbers of the evening were Rachmaninoff's "Isle of the Dead," a *moderato assai* movement of pleasant Russian character from an unfinished symphony of Borodine and a set

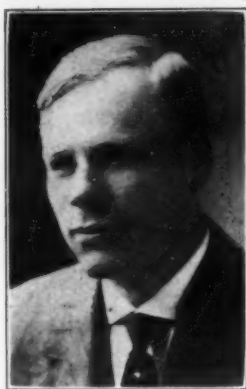
of "Musical Tableaux" by Moussorgsky, inspired by the sketches of the painter Hartmann. These short pieces exist also for the piano. Whether originally written in that guise or in their orchestral form we cannot say. No clue was given to the party responsible for the instrumentation used last week, though it sounded sufficiently like that of "Boris" to have been the handiwork of Rimsky-Korsakoff. The little pieces are extremely graphic and interesting. In mood, in harmonic character and general atmosphere they are at times akin to "Boris." The boldly impressive number called "Catacombs" contains some remarkable and thrilling dissonances, the "Witch" calls to mind the hallucination music of "Boris" and the "Paladin Gates of Kieff," the coronation scene in the opera.

H. F. P.

### HENRY ROWLEY WINS ESTEEM

Utica Baritone Finds Warm Favor in New York Club Hearing

In a miscellaneous program offered by the National Opera Club of America on Jan. 28, at the Waldorf-Astoria,



Henry Rowley  
Baritone

Henry Rowley, the gifted young baritone, of Utica, N. Y., made an extremely favorable impression upon an audience which included a goodly number of musicians. The other artists who won a generous measure of approbation were Grace Hoffman, soprano; Franklin Riker, tenor, and Ethel Tozier Hardey.

Mr. Rowley's well interpreted offerings were Lully's "Bois Epais," an aria from "Benvenuto" by Diaz, the "Toreador Song" from "Carmen" (as an encore), the Prologue to "Pagliacci" and "The Birth of Morn." The resonance of Mr. Rowley's voice, his excellent diction and the brilliance of his upper register

created much enthusiasm. At the close of the program, Mr. Rowley was complimented by various prominent artists, who told him that a singer of his gifts could readily find a place in New York's musical world.

William Stickles played the accompaniments of Mr. Rowley with complete understanding and sympathy.

### FRYER RECITAL AIDS SOLDIERS

Pianist Is American Representative of "Concerts at the Front"

Herbert Fryer, the distinguished English pianist, at his recital at Aeolian Hall, New York, on Feb. 4, will give an all-Chopin program. Mr. Fryer is authorized by H. H. Princess Victoria to be the representative in America of the "Concerts at the Front" organization, and the net proceeds of this recital are to be turned over to this fund. These concerts at the front, which Mr. Fryer personally conducted last summer, are, according to him, "perhaps the greatest events in the often most monotonous life of our wounded, convalescent and trench-tired soldiers, and they give enormous pleasure and relief to the Red Cross Ambulance drivers, nurses, doctors, and to hundreds of men passing through the base-camps on their way to the front or back from it for a brief rest. Having had the unique experience of giving over seventy concerts in France last August and September, where I personally conducted two tours of the Concert Parties, I can speak from personal experience and assure all to whom this cause appeals, that it is indeed a most valuable work. I only wish that I could better express in words how grateful and hearty are the thanks we everywhere received.

"These concerts not only give boundless happiness to the soldiers (of all ranks), but also provide engagements for many artists who are in very bad circumstances owing to the war. The cause is immensely indebted to the Y. M. C. A. for providing automobiles for our use in getting from place to place, and in putting at our disposal their splendid huts in which we usually performed.

"The expenses entailed are naturally considerable, amounting to \$300 per week for hotels, fares, fees, etc., and each con-

cert about \$20, so that I am most anxious to collect a substantial sum and help to keep this splendid organization in full swing."

### GIVES "SEVEN AGES OF MAN"

Bispham's Powers of Impersonation Have New Vehicle

David Bispham's recent tour with his powerful Beethoven play and the miscellaneous concert, called "The Rehearsal," has taken him to cities in the Middle West, beginning with Peoria and including Joliet, Kankakee, Lafayette, Champaign, Sullivan, Olney, Jacksonville, Bloomington, Evansville and St. Louis. These with the next performance, which will be in Baltimore, make a total of seventy times that Mr. Bispham has performed the rôle of Beethoven. His supporting company has proved itself admirable in every respect. Mme. Narelle and Idelle Patterson have charmed their audiences with their remarkable vocal talents; Miss Coman, a gold medalist of the Royal Academy of Music in London, has presided as soloist and accompanist at the piano in the most satisfactory manner, while Mr. Knowles, the new tenor, and Graham Harris, violinist, have nightly come in for special marks of favor by the public.

Mr. Bispham himself has, as usual, given a wide variety of music which has been changed from time to time, including classic offerings, folk songs, recitations to music and his latest characterization by Henry Holden Huss, Shakespeare's "Seven Ages of Man" from "As You Like It," which affords Mr. Bispham the most satisfying means of exhibiting his remarkable powers of impersonation. On all sides it is considered that this setting, which is perhaps the only one that the famous lines have ever had from a musical composer, is not only a remarkable piece of work, but remarkably given by Mr. Bispham.

At a recital given by the pupils of Olive Stafford in her studio in the Steinert Building, Providence, R. I., the assisting artist was Edna H. Barck, soprano, a pupil of Hannah Sullivan of Boston. Miss Barck was heard to advantage in a group of German *lieder* and two English songs.

"A feat in singing such as people tell their grandchildren about in after years."

—Stanley K. Faye in *Chicago Daily News*.

# JOHN McCORMACK in "Don Giovanni"

"The Supreme Test of an Artist's Quality"

John McCormack's last appearance of the season with the Chicago Opera Company, when he sang the role of *Don Ottavio* in Mozart's *Don Giovanni* furnished this noted tenor with what must be regarded as one of the great triumphs of his career.

When the guiding genius of the Chicago organization lays down his bâton and leads a great audience, as well as the members of his orchestra, in an enthusiastic outburst of appreciation, as Cleofonte Campanini did at the finish of "Il mio tesoro" it is indeed a great tribute.

It is a significant coincidence that it was on hearing Mr. McCormack in this opera a few years ago in Boston, that another great conductor, Felix Weingartner, proclaimed him one of the world's foremost interpreters of Mozart. While it is also significant that when Lilli Lehmann set about selecting the cast for this opera, which was to have been given at Salzburg, the birthplace of the composer, eighteen months ago, had not war intervened, she invited John McCormack to sing the role of *Don Ottavio*.

Of the recent performance in Chicago, Mr. Karleton Hackett, the eminent critic of the *Evening Post*, writes as follows:

"We have become so accustomed to thinking of John McCormack in terms of Irish ballads and 'I Hear You Calling Me,' that we are apt to forget what a remarkable singer he is when he finds the proper opportunity. When he came to his aria 'Il mio tesoro,' he sang it in a way that brought back to us the true Mozart tradition—than which one can say no more.

Mozart wrote for just such a voice and singer as John McCormack, and those long sustained phrases were of perfect beauty as he sang them, sounding so natural and spontaneous that for the moment you almost forgot the art that made them possible. But only for a moment, for phrases of such length, with runs and decorations of exceeding difficulty, are not sustained to the end with a tone of even beauty merely by chance. Usually these phrases have to be cut up and generally doctored to make them 'singable,' but Mr. McCormack probably said to himself that Mozart had had wide experience with actual flesh and blood singers and wrote according to what he had found they could do; therefore, if the men of Mozart's time could sing this music as written, he could, too, and he did, taking the phrases as they stood and making them sound the most natural thing in the world. It was so beautifully done that after he had bowed before the curtain several times, Mr. Campanini had him stand there and repeat it. The next time that you hear Mr. McCormack sing a ballad don't forget that he has the power also to sing Mozart, and Mozart is the supreme test of an artist's quality."

Management, CHARLES L. WAGNER

Associate Manager D. F. McSWEENEY

1451 Broadway, New York



## NEW SYMPHONY BY KOLAR IMPRESSIVE

**Damrosch Orchestra Plays Work  
of Its Assistant Con-  
ductor**

Louise Homer returned to the local field as soloist at the New York Symphony concert in Aeolian Hall last Sunday afternoon and also the preceding Friday. In each case a large audience lavished no end of enthusiasm on the famous American contralto, whose prolonged quiescence has been so sincerely regretted and whose approaching resumption of activities at the Metropolitan is hailed with so much pleasure. She contributed the "It Is Finished" aria from Bach's "St. John Passion," his familiar "My Heart Ever Faithful" and "Adieux Forêts" from the "Jeanne d'Arc" of Tchaikowsky to the ensuing program:

Symphony No. 1, in D Major, Victor Kolar (new; first time); "Italian Serenade," Hugo Wolf; "Procession of the Grail Knights," from "Parsifal," Wagner.

Mme. Homer's admirers may possess their souls in peace. Her year's retirement has resulted in no vocal deterioration whatever and though during the wondrous "St. John" air, there seemed a slight constriction of the lower tones and here and there a shortness of breath (this at the Sunday concert to which the present comments have reference) her voice sounded forth in all its splendid opulence and warm beauty in the beloved melody from the "Whitsuntide Cantata," which followed and again in the Tchaikowsky air. She delivered herself inspiringly of both these numbers, so utterly different in style and character of emotional demands. Her further appearances will be the more eagerly anticipated in consequence of this showing.

The unusual importance of the concert was signalized not only by the reappearance of the singer but also by the first hearing of Victor Kolar's brand new symphony (it was completed only last summer). The young man is assistant conductor of Mr. Damrosch's forces and New York Symphony patrons have known of his creative activities for some time. They heard a "Fairy Tale" of his a couple of years ago and before that a piece based, if we remember aright, on "Hiawatha." Both disclosed an agreeable talent without inscribing themselves durably on the imagination. But this first symphonic essay is an affair of very different caliber. Here Mr. Kolar has lifted himself by his own boot-straps to a plane from which he is going, henceforth, to command serious notice. The opening phrases hit us vigorously and caught the attention most forcibly. The rest of the work held it firmly and compelled a tribute of respect and admiration combined with a large idea of Mr. Kolar's eventual promise. It is not a great thing, this symphony, nor the product of a particularly original faculty. But for a first effort it contains a great deal that is admirable and it rings splendidly true, a sincere, robust, healthy piece of work, thoroughly alive even if a bit over-exuberant. We like the spirit of it and the freshness; while the purity and genuineness of its emotion move one at times quite irresistibly, making one forgive technical incontinences.

There are three movements and the form is cyclical. The recurrent and outstanding thematic materials are two fine

mediaeval melodies, one a Hussite tune (Mr. Kolar is a Bohemian and a pupil of Dvorak). The structure is excellent, on the whole, though the developments of the first movement might profit by compression. In the *adagio* will be found the best music of the work and the warmest feeling; over much of it hovers a moving, child-like spirit that recalls Humperdinck, though without direct imitation. But Mr. Kolar, like every young composer, has his models and he is not yet ready to forget Tchaikowsky, Dvorak and Liszt. Besides, it must be confessed that his symphony is not totally free from certain academic elements; but when a young man elects in these disjointed times to refrain from mad flights that lead to artistic imbecility there is reason for gratitude. Mr. Kolar is a well-poised if forceful temperament. And he has virility and red blood, so that a lingering trace of scholasticism holds no menace for the future. But he must—and unquestionably will—learn instrumental economy. He treats the orchestra firmly and often with finely massive effect, but nevertheless overwrites for it. He lavishes his means with needless prodigality. The frequency of imposing, brazen sonorities—thrilling in themselves—is rather in excess of prudence. Reticence is a very necessary virtue in orchestration and Mr. Kolar's overlaid scoring lacks the charm of contrasting simplicity. Besides, a few details seem out of character. All told, however, it is possible to record that no symphonic work greater in latent promise has come to our attention in the last five years.

Mr. Kolar conducted his own work and the orchestra played it enthusiastically. The symphony was loudly applauded. Under Mr. Damrosch the Wolf and Wagner numbers passed off well. But why spoil the sublime "Parsifal" music with bells a quarter of a tone flat? Better leave them out altogether if a set cannot be obtained true to pitch.

H. F. P.

**Other opinions of Mr. Kolar's symphony:**

His ideas are fresh and spontaneous; they have beauty and expressiveness, and his use of them is in the true symphonic style, through skillful and logical development to musically expressive, even eloquent ends.—*The Times*.

While there are pages which would perhaps benefit by compression, this is a very interesting first symphony.—*The Sun*.

It is, all in all, a work of great sincerity and not a little melodic inspiration, the work of a fine musician and one who understands the potentialities of the orchestra.—*The Tribune*.

Far less interesting and less cleverly constructed symphonies have been imported from Europe. This one was made in America and its performance is an encouragement of home made art.—*The Herald*.

Mr. Kolar has abundant technical resources, genuine musical feeling and a keen sense of values as applied to the loftiest forms of composition.—*The World*.

One of the most interesting of modern symphonic compositions.—*The American*.

### ACTIVE MONTH FOR SPALDING

**Sixteen February Concerts Planned for  
American Violinist**

Albert Spalding, the American violinist, who has been appearing in nearly every music center this season, has a busy month ahead of him. During February he will play no less than sixteen concerts. It may even run as high as twenty, as there are several dates pending on his middle western trip. He opened the month with a private musicale, after which he makes the following appearances: Feb. 3, People's Symphony; Feb. 4, Norwich, Conn.; Feb. 6, Harvard Club; Feb. 7, Fitchburg, Mass., joint recital with Louise Homer; Feb. 11, Biltmore Musicale; Feb. 13, Metropolitan Opera House; Feb. 14, Diet Kitchen, Waldorf-Astoria; Feb. 17, Brooklyn, N. Y.; Feb. 18 and 19, Philadelphia Orchestra; Feb. 21, Rockford, Ill.; Feb. 24, Danville, Ky.; Feb. 25 and 26, Cincinnati Orchestra; Feb. 28, Alliance, Ohio.

Hardly had Mr. Spalding arrived home from Havana, where he and his assisting artist, Mme. Loretta Del Valle, the coloratura soprano, created such a sensation when he received a contract calling for ten concerts to be played there next season. Each concert calls for \$1,000 a performance, and the tour will embrace every city of importance on the island.

## A JOINT RECITAL OF PRONOUNCED WORTH

**Albert Spalding and Julia Claussen  
in Beautiful and Ingratating  
Performance**

Albert Spalding and Julia Claussen gave a joint recital in Aeolian Hall, New York, on Thursday afternoon of last week. Affairs of this sort are prone to be inartistic, in consequence of the periodically enforced changes of mood to conform with the different character of the participants' work and the disparity between the results obtained. However, one felt no such effect of artistic hiatus last week. The recital was, in all respects, an extremely beautiful and ingratiating entertainment.

Mr. Spalding played a Porpora sonata and short pieces by Bach, Schumann, Schubert, Lully, Sarasate and Paganini. These the young violinist delivered in his finest style, with superlative tonal beauty and all that poetic inwardness, that taste and distinction which have given him rank, of late, among the foremost living masters of the instrument. He had to play a number of encores.

Mme. Claussen sang *lieder* by Wolf, Beethoven and Schubert, an air from Meyerbeer's "Prophète" and some American and Russian songs. That so consummate an artist with one of the smoothest, most ravishing and capably managed contralto voices to be heard today should not appear more frequently in New York is deplorable. Last week she delighted especially by the magnificence of her work in Beethoven's "In Questa Tomba," two Wolf songs and Schubert's "Frühlingsglaube." Her operatic air was a trifle less successful on the whole, but the audience took undis-

guised delight in her work and applauded her rapturously. Marcel Charlier accompanied her, while André Benoist did yeoman service, as usual, for Mr. Spalding.

H. F. P.

### AMY ELLERMAN RE-ENGAGED

**Contralto Meeting with Success in New  
York Appearances**

Amy E. Ellerman, the contralto, who is having an exceptionally prosperous concert season, has been re-engaged as soloist at the Fourth Presbyterian Church, New York City. The other members of the quartet are Harriet Bawden, soprano; Harvey Hindermeyer, tenor; Earle Tuckerman, baritone, and Mary Liscom, organist.

Miss Ellerman and Calvin Coxe, tenor, were heard by Iowa New Yorkers at the Hotel Marie Antoinette on Jan. 29 at a luncheon in honor of one of their members, Carrie Chapman Catt. With Viola Palmer at the piano, the singers opened the program with Huhn's "The Hunt" and closed it with another duet, "Home to Our Mountains" from "Il-Trovatore." They gave both numbers in a most finished style, displaying musicianship of a high order. Miss Ellerman also gave Smith's "The Quest" and Mr. Coxe was heard in "Recompense," by Hammond.

On Jan. 23 Miss Ellerman was heard at Trinity Church, Hoboken, N. J., where she appeared as soloist at a special choral service.

**Willem Willeke to Appear as Soloist  
with Various Clubs**

Willem Willeke, the noted cellist, and member of the Kneisel Quartet, will be heard extensively in individual concerts and recitals this coming season. He has put himself under the direction of Annie Friedberg of the Metropolitan Opera House building, and Miss Friedberg has booked this artist with several well-known societies and clubs.



MME.

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LUCIEN MURATORE AS "ROMEO"







# Grainger Scores Again

in Second New York  
Recital at Aeolian  
Hall, January 24

## THE EVENING POST:

"Nellie Melba made Australia famous, musically speaking. Had she not done so, Percy Grainger would have done it. There is something cyclonic about his playing, and like a tornado he is sweeping everything before him on his present tour. The boisterous youthfulness, which electrifies everything he does, is not merely an exhibition of irrepressible animal spirit; it is the overflow of his enthusiasm for the best music—including his own."

## THE SUN:

"His programme was entirely refreshing in that it departed from conventional lines. Mr. Grainger displayed some of the most interesting traits of his art in this recital. Especially excellent was his playing of the last of the Busoni transcriptions, the two Ravel numbers and the Grieg pieces. In the music of the Norwegian master the pianist had opportunity to show that without the aid of markedly characteristic piano figuration he was able to create a beautiful musical atmosphere. His audience was large and hearty in its applause."

## THE TRIBUNE:

"In all that he did the pianist showed fine taste and discretion."

## THE WORLD:

"Percy Grainger, the Australian pianist, gave one of his inimitable recitals at Aeolian Hall yesterday afternoon that a large audience enjoyed immensely. His vogue grows with his every appearance and deservedly. His uncommon sense of rhythm and the virility of his playing are irresistible."

## THE TIMES:

"The now familiar qualities of Mr. Grainger's playing, freshness, vigor, and individuality were present yesterday to make this recital enjoyable."

"The pianist had his individual points to make in styles as widely varied as those of the Bach music, the colorful 'Ondine' of Ravel, the elevation of Franck or the pure brilliance of his Tchaikovsky paraphrase."

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Aeolian Hall New York

# HOFMANN IN ONLY NEW YORK RECITAL

Pianist Exhibits Great Vigor and  
Rises Now and Then to  
Supreme Heights

Josef Hofmann gave what is announced as his one and only New York recital of the year at Carnegie Hall last Saturday afternoon before a crowd that packed every corner of the auditorium and overflowed in such numbers onto the stage that it was found wise to fence in the pianist with a sort of improvised railing for protection. He will shortly appear with the Damrosch orchestra, to be sure, but an orchestral appearance never quite fills the purpose as well as two hours of uninterrupted solo work. Just why Mr. Hofmann should be so chary of his favors this winter has not been made clear.

Apart from three short but interesting novelties—Stojowsky's poetic "Vers l'Azur," brilliant "Concert Study" in C Minor by Constantin von Sternberg and a set of delightful and robust old Dutch songs arranged by the pianist himself—and the showy "Fledermaus" waltz paraphrase of Godowsky, Mr. Hofmann's program was as conventional and as much like his previous ones as ever. There were Beethoven's "Appassionata," the Gluck-Sgambati "Melodie," the "Ruins of Athens" march and a Chopin group including the B Flat Minor Sonata. An extra division of encores brought more Chopin, some Liszt and Rachmaninoff.

Mr. Hofmann's playing revealed its customary stupendous qualities, that at times touch sublimity, and also some irritating traits. He gave a performance of Beethoven's sonata colossal in grandeur of conception and plangency, in sweep of passion, largeness of design and pregnancy of utterance. Nothing of its kind more awe-inspiring has been heard in local concert halls for years. And in delicacy and pure and continent eloquence the Gluck melody was unapproachable. In the tremendously difficult show-piece of Godowsky was seen Mr. Hofmann the super-technician, and the new pieces profited likewise through the splendor of the incomparable art and skill which the pianist lavished on them.

In the Chopin numbers, however, Mr. Hofmann sometimes annoyed and disappointed many of his heartiest devotees by affectations and exaggerated effects. It is not impossible that he has become tired of playing this music so frequently and is blasé to the point of essaying all manner of experiments with it. Such, at least, was the impression his playing of it conveyed last week. Explorations among inner melodic phrases are interesting, no doubt, and profitable. But accentuation of subsidiary parts can be carried too far and Mr. Hofmann not infrequently transgressed in this fashion. The over-emphasis of middle voices and bass figures often disturbed the clarity and proportion of the architectural design. Excessive violence of percussive effect marred the somber dignity of the latter part of the funeral march and seemed, moreover, in very questionable taste. Of the first and last movements of the Chopin sonata, however, Mr. Hofmann gave a performance that was titanic, unforgettable; and yet this supreme pianist would do wisely to curb his leonine vigor now and then. He should not so wilfully expend his great power of which he has such absolute mastery and control. As a consequence of the vigorous smiting it received the piano was lamentably out of tune long before the recital ended. H. F. P.

## PLAY NEW REGER SERENADE

Sinsheimer Quartet Heard in Second of  
Brilliant Concerts

The Sinsheimer Quartet gave the second of its concerts at Rumford Hall, Wednesday evening, Jan. 19, before an appreciative audience. The program was the Mozart D Major Quartet, the G Major Serenade of Max Reger, played for the first time here, and Arthur Foote's A Minor Quintet, in which the Sinsheimers were assisted by Philip Gordon, pianist.

The artistic qualities that marked the playing of this organization at its first concert were again in evidence. This time, however, it seemed that the per-

# MUSIC COLUMN IN BALTIMORE "STAR"

J. Norris Hering Inaugurates  
Department Built on  
Novel Lines

BALTIMORE, MD., Jan. 30.—An addition to the list of newspapers having special musical columns is the Baltimore *Star*, which has published such a column, along original lines, weekly since the early part of November, 1915. The column is written and prepared by J. Norris Hering, music critic of the *Star*, and is wholly apart from musical news and from Mr. Hering's daily work as a general staff member of the *Star*. Many additional musical articles are published in the *Star* from time to time, with frequent quotations from *MUSICAL AMERICA*.

The special music column has no set day for appearance, but is published each week when space permits. It is the general aim of the column to be instructive in an entertaining way, and to this end is used iconoclasm, radicalism, humor, sarcasm, ridicule, satire, exaggeration as well as serious editorials. It does not aim to be brilliant; it does aim to be true. The column was the result of Mr. Hering's initiative.

In this column Mr. Hering campaigns for a hearing of more musical novelties in Baltimore concerts of visiting artists. He compliments Mr. Damrosch and Dr. Muck for introducing new works, and enlists the aid of his readers in the campaign, as follows:

"Write to the Flonzaley Quartet, care of Loudon Charlton, Carnegie Hall, New York City, and ask them to play Schön-

berg's string quartet, opus 7, at their Baltimore concert, on Feb. 18. They have played it elsewhere.  
"And, while you are about it—  
"Write to the Kneisel Quartet, 1 West Thirty-fourth Street, New York City, and ask them to play Ravel's F Major string quartet at their Baltimore concert on Jan. 14. They are playing it elsewhere."

## MAHLER SYMPHONY APRIL 9

Arrangements Completed for New York  
Production by Stokowski Forces

All arrangements have been completed for the first performance in New York of Gustav Mahler's choral symphony,



—Photo by Jeffreys, Balt.

J. Norris Hering, Prominent Baltimore  
Organist and Music Critic of the  
Baltimore "Star"

No. 8, under the auspices of the Society of Friends of Music, at the Metropolitan Opera House, Sunday evening, April 9. Leopold Stokowski will conduct the symphony, using the Philadelphia Orchestra, augmented to 130 performers, a chorus of 1000 voices, recruited from the singing societies of Philadelphia, and the following soloists:

Florence Hinkle, Adelaide Fischer and Inez Barbour, sopranos; Margaret Keyes and Susana Dercum, contraltos; Lambert Murphy, tenor; Reinald Werrenrath and Clarence Whitehill, baritones.

Mahler's Symphony has been in preparation for more than two years in Philadelphia, where the first American presentation will take place early in March, enlisting the services of all who will participate in the New York performance. It is announced that boxes for the New York performance may be reserved through Mrs. J. F. D. Lanier, 400 Park Avenue, president of the Society of Friends of Music, and the general sale of tickets is in the hands of the Wolfsohn Musical Bureau.

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## PHILADELPHIA OPERATIC SOCIETY IN MRS. HECKSCHER'S BALLET

"Dances of the Pyrenees," by Local Composer, Proves Highly Effective in Its New Form—Adapted From Orchestral Suite—Brilliant Dancing by Amateurs—"Pagliacci" as Companion Piece to the Ballet

Bureau of Musical America,  
34 South Seventeenth Street,  
Philadelphia, Jan. 28, 1916.

THE first presentation of Celeste D. Heckscher's pantomime-ballet, "Dances of the Pyrenees," in connection with Leoncavallo's "Pagliacci," at the Academy of Music last evening, proved one of the most successful of the long list of performances given by the Philadelphia Operatic Society, which has been in existence since 1907, with about forty productions to its credit. Under the direction of Wassili Leps, who has been musical director of the society since the death of Siegfried Behrens several years ago, both the familiar opera and the new ballet were presented in a manner which surprised and delighted the large audience. Even those accustomed to witness the performances of Philadelphia's remarkable organization were scarcely prepared for such a lavish and altogether notable production as was given.

Mrs. Heckscher's "Dances of the Pyrenees," which, in its original form, as an orchestral suite, has been played on several occasions by the Philadelphia Orchestra and by other leading orchestras, is one of the most successful works of this well-known composer, and its elaboration into a pantomime-ballet, visualized by a large corps of dancers, has been fully justified. The simple but interesting story, the many opportunities for scenic and costume display in the series of picturesque solo and ensemble dances, set off by Mrs. Heckscher's melodiously colorful music, with its decided touch of dramatic significance, make the work admirably suitable for presentation by professional ballet or operatic companies, for the use of which it is designed in its enlarged form.

The story is that of a young Princess, Gabrielle, of Ariego, who, having heard of the dances of the Pyrene peasantry, attended by the ladies and gentlemen of her court, goes to the village of Andorra, where the Burgomaster has prepared an elaborate festival in her honor. To the festival also comes Bernardo, a young shepherd, who attracts the attention of the Princess, and with whom she finally dances. As they have fallen in love at first sight, the romantic plot is so arranged as to facilitate Cupid's schem-

ing, since the shepherd turns out to be the lost Prince François, of Ariego, abducted in infancy by his cousin, Duke Athaulf, and brought up by Mother Gulda, an old Gypsy, as her own son. The jealousy of Perdita, the village belle, a dashing beauty of the Carmen type, adds zest to the story, which ends satisfactorily, of course, the shepherd-Prince restored to his rights and with the love of the Princess to crown his happiness.

This, in brief, is the story to the elucidation of which Mrs. Heckscher has given music, as said before, both melodious and dramatic. She was fortunate in having such an organization as the Philadelphia Operatic Society (of which she is the president), with such an excellent musical director as Mr. Leps and so capable a ballet master as Albert H. Newman, to produce the work, and it is doubtful if any professional company could have performed it more attractively. The ensemble dances were given by about one hundred girls and men, mostly girls, who showed a remarkable degree of grace, agility and terpsichorean skill in the Sequidilla, Jota Aragonesa, Fandango, French court dance, Asiatic dance and Bolero, while there was cause for surprise in the fact that the society was able to find so remarkable a première dancer as M. Karlene Franz, whose beauty and supple grace as Perdita, captured the audience in the Jota Aragonesa, while Rose Hoffmann was pretty and sylph-like, as Spirit of Dawn, in the pastoral scene preceding the Asiatic dance; Elvina Grovinoff, as the Princess, and F. Willard Cornman, Jr., as Bernardo, also danced well, and the pantomimic part of Mother Gulda was capably done by Marie G. Loughney. Others in the cast were Walter Setzler, as Alonso; E. T. Butterworth, as the Burgomaster; E. J. Brown, as Duke Athaulf; Francis S. Markland and William J. Mayer, as Brigands, and Anna Peters, as a Flower Girl. The production is in two acts, the first showing a street in the village of Andorra, in the Pyrenees, and the second a woodland glade.

The performance of "Pagliacci," which preceded the ballet, introduced Helen Buchanan, a singer new to the Operatic Society forces, as Nedda, a part to which her youth and beauty are well suited, and which she acted intelligently, while she sang the music, particularly the florid bird song, with fluent ease. Her voice is a pure lyric soprano, clear, sweet and flexible, which shows the results of

excellent training. Paul Volkmann added to his list of successes, as Canio, winning a real ovation for his singing of the "Lament," and Dr. S. H. Lipschutz scored emphatically as Tonio, his rich and resonant baritone being heard to good advantage in the Prologue, while his impersonation was decidedly clever. E. Shippen Van Leer, as Beppo, and F. V. Coffrain, as Silvio, were other thoroughly competent members of the cast, and the large chorus sang with fine spirit and precision. The opera was staged under the direction of Earle W. Marshall.

The Operatic Society announces a revival of De Koven's "Robin Hood" for its third and final performance of the season, in the early spring.

ARTHUR L. TUBBS.

## EDDY BROWN GIVES THIRD EXPOSITION OF HIS ART

Gives Beethoven D Major Sonata with Mr. Hageman in Recital—Offers New Kúndo Work

Eddy Brown's third appearance in New York, a recital in Aeolian Hall, Saturday evening, Jan. 29, brought out a copious outpouring of admirers of this young man's art. Praise Allah, and Eddy Brown for a Beethoven sonata! These supremely fine compositions are being left severely alone by many violinists this season, it would seem. It was not the greatest one that Mr. Brown selected to open his recital; the D Major Sonata with its lovely theme and variations is, nevertheless, always welcome. Between Mr. Brown and Richard Hageman, his accompanist, the work glowed like a cut gem and disclosed warm beauty. Technical difficulties are child's play under Mr. Brown's fingers; he applied himself for the most part to the sonata's emotional content and with noteworthy results.

Then followed that touchstone of the violin universe, the mightily sculptured Chaconne of Bach, for violin alone. Vitality is perhaps the most indispensable quality needed to do this work justice; and of vitality Mr. Brown has more than the ordinary allotment. He was applauded resoundingly after this exhausting task, stemming the enthusiasm with an unusually meretricious example of violinistic fireworks.

Bach's famous G String Air, feelingly played, was followed by the tricky "La Chasse" of Cartier, which was repeated. A lovely Pavane (Marcello-Franko) and Victor Kúndo's new Rustic Dance, marked "first public performance," were splendidly played. The Kúndo work is cunningly devised, but is an unimportant addition to the literature. It, too, was repeated. Concluding this group was Wieniawski's familiar Polonaise in D, Paganini's Caprice, No. 24, with a new piano accompaniment by E. Behm, concluded the program. It gave free rein to Mr. Brown's enormous technical prowess, being superbly played. The new accompaniment is occasionally very clever, but, on the whole, calls for no comment.

Mr. Hageman, in his laconic way, supplied accompaniments a description of which may be prefixed with the adjective, superlative. They are works of fine art.

B. R.

## MISS LITTLE WINS PRAISE

Artist Pupil of Mme. de Sales Gives Fine Recital in Teacher's Studio

An artistic recital was given on Jan. 24 at the Carnegie Hall studio of Mme. Regina de Sales, by her artist-pupil, Caroline Halsted Little, a native of California and well known in San Francisco and the bay cities as a singer and teacher. She has sung in recitals for the summer session of the University of California and private concerts. She has also given programs in the Greek Theater at Berkeley. Mr. Reddick was an able accompanist. Her program was as follows:

Rose Aria, "Marriage of Figaro," Mozart; Nel Cor, Paisiello; Old Scotch Songs, "When Thro' Life Unblest We Rove," "I Know Where I'm Goin'"; "B for Barney," "L'heure exquise," Hahn; "Souvenance," Bemberg; "Arioso," Délibes; "Es hat die Rose," Franz; "Gute Nacht," Franz; "Zueignung," Strauss; "An die Nachtigal," Brahms; "Der Schmied," Brahms; "I've Been Roaming," C. E. Horn; "Should He Upbraid," Bishop; "Stars with Little Golden Sandals," Franz; "Sally In Our Alley" (unaccompanied).

## NEW CHORUS SINGS UNDER BRUNO HUHN

Composer and Organist Revealed as Choral Conductor in Brooklyn Event

The Arbuckle Choral Club, under the leadership of Bruno Huhn, gave its first concert in the Arbuckle Institute, Brooklyn, on Jan. 26, a program being presented of such intrinsic and interpretative merit as to reflect credit upon the members of the new organization and their conductor. The latter is organist and choirmaster of Plymouth Church, in addition to being a widely known composer. Robert Gottschalk, tenor, and Sara Gurowitsch, 'cellist, assisted the club and evoked much appreciation.

Among the choral contributions were "As Torrents in Summer," by Elgar; "Spring Song," by Pinsuti; "The Lost Chord," "The Blue Danube Waltz," "Hymn of Thanksgiving" and folk-songs. Mr. Gottschalk sang feelingly "Now Sleeps the Crimson Petal," by Quilter, an aria from Massenet's "Werther," and an incidental solo in Grieg's "Land-sighting," one of the more effective ensemble numbers.

A Romance by Van Goens and Popper's "Polonaise de Concert" and "Elves' Dance" were 'cello solos in which Miss Gurowitsch displayed absorbing temperamental qualities. The accompanists were Elinor Graydon Smith and G. H. Scott.

G. C. T.

Marie Kaiser, soprano, has been booked through her manager, Walter Anderson, to sing with the New York Arion Society, Carl Hahn, conductor, Sunday evening, Feb. 13.

Press Tributes to  
That Brilliant Pianist

## HAROLD HENRY

EDWARD C. MOORE, Chicago Journal, January 18, 1916:

To hear Harold Henry in his recital under the auspices of the Amateur Musical Club yesterday at the Illinois, was to hear the best performance that he has ever given in Chicago. In his former appearances there has been occasion to remark upon the POETIC FANCY OF HIS INTERPRETATIONS. THIS WAS PRESENT YESTERDAY, AND TO IT WAS ADDED A DEGREE OF FORCEFULNESS, OF DOMINATING PERSONALITY, OF AUTHORITY WHICH MADE IT STAND FORTH AS A BIG PERFORMANCE. He traveled far in his selection of a programme, from the prelude chorale and fugue of Cesar Franck \* \* \* and ending with A WHIRLWIND OF VIRTUOSITY, Godowsky's paraphrase on the Strauss "Fledermaus" waltzes.

ERIC DELAMATER, Chicago Tribune, January 19, 1916:

Harold Henry's recital \* \* \* Monday afternoon was another WELL STYLED EXPOSITION OF THIS PIANIST'S IDEALS. HIS PROGRAMS ARE SEQUENCES OF CHOICE MUSIC; HIS TONE IS A SOUND, SUAVE TONE; HIS TECHNICAL GIFTS ARE A MECHANISM OF ADMIRABLE FACILITY. Cesar Franck's prelude, chorale and fugue, was the initial offering. The reading was graced with a MELLOWNESS, AND A FIDELITY TO THE FRANCK IDIOM, NOTEWORTHY INDEED. Scriabine's Impromptu, in F sharp minor, was in charming contrast. Cyril Scott's "A Song from the East" was CLEVERLY HUMOROUSLY played. The Chopin Scherzo had its brilliant moments. The Grieg Ballade and the Brahms Intermezzo, op. 117, No. 1, were most interestingly set forth.

KARLETON HACKETT, Chicago Evening Post, January 18, 1916:

Mr. Henry chose an UNCONVENTIONAL PROGRAM for his recital before the Amateur Musical Club and played in an INDIVIDUAL MANNER. \* \* \* Mr. Henry gave to his interpretations a DISTINCTLY PERSONAL NOTE THAT WAS INTERESTING. \* \* \* He is pursuing his own pathway with courage, his technical equipment is admirably sure and he is MAKING A DISTINCT PLACE FOR HIMSELF.

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## "MAKING THE TOWN" ON TIME

Maud Powell's Manager Describes Some of the Difficulties Faced "En Route"

A letter received at his New York offices from H. Godfrey Turner, manager of Maud Powell, the famous violinist, describes vividly that bugbear of all concert-givers, late trains and the resultant scramble to find some method of "making the town" on time:

"On Board the Shasta Limited, Bound for Portland, Ore.:

"We were up at six to catch the 8.12 a. m. out of Modesta, Cal. That train was re-

ported an hour and fifty minutes late, which really meant that it was about three hours late. In any event, it would have missed connections at Port Coster with this train, the only one to get us to Portland in time for the concert. So I got an auto to take us to Stockton and there met a train that took us to Sacramento, then on to Davis, where we caught this one.

"And think of the change in plans and what had to be done! Our trunks had been checked at Modesta and of course they held all our concert clothes. So we took the auto down there, got into each trunk for the different things and a good fellow (baggage man) helped us as a good fellow can, packed us into the car and off we went. At Stockton we had ten minutes to wait. At Sacramento, twenty-five minutes. We had a bite there. Then on a jerkwater train to Davis, and had eight minutes to wait for the Shasta.

"We had, altogether, six grips, my fur coat, the rug, some small wraps and the fiddle! No porters at two of the places, and you know it is beneath the brakeman's dignity to hand off one's grips. The conductor does it sometimes, if he is not too busy, but the brakeman, never! Well, it was a scramble, etc., etc. At any rate the Southern Pacific knew of our troubles and how important it was to get to Portland, for they had wired ahead to Davis, asking them there to look out for us, and as soon as we got out of the train at this out-of-the-way place, a man came to help us. We are now on time and no doubt will get in all right."

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## PHILADELPHIA HEARS PFEIFFER ORCHESTRA

### Schubert Bund Symphony Gives Fine Concert—Hofmann at High School

PHILADELPHIA, Jan. 31.—The first of a series of three concerts by the Franz Schubert Bund Symphony Orchestra was given last evening, when the Forrest Theater was filled with an audience which listened to an attractive program, admirably performed under the direction of Walter Pfeiffer. This is the twenty-sixth season of the organization of eighty musicians, and the second under the direction of Mr. Pfeiffer, whose sympathetic and artistic leadership was made evident last evening. The program included the following:

"Euryanthe" Overture, Weber; the A Major ("Italian") symphony, of Mendelssohn; the Liszt symphonic poem, "Les Preludes," and Bruch's G Minor concerto for violin and orchestra, with Howard Rattay as soloist.

It was rendered in a manner that would have done credit to the best of the well-known symphony orchestras heard here regularly during the season. Mr. Pfeiffer is an enthusiastic conductor, but one who by no means lets his enthusiasm run away with him. He wields the baton firmly and without excess of gesture, but at the same time exhibits musical temperament, with enough of distinctive personality to interest his audience. Above all, he shows his ability to get excellent results from the musicians, and in last night's audience were many critical listeners, who had much in the way of praise to say of what they heard.

The symphony was given a well-

rounded and thoroughly musical interpretation, with the grace and contrast of light and shade appropriate to its romantic nature. Excellent tonal power and balance, well controlled and produced with artistic effect, also were noticeable in the playing of the "Euryanthe" overture, while "Les Preludes" was given a spirited performance. A decided addition to the attractiveness of the program was the splendid interpretation of the Bruch concerto by Mr. Rattay.

A recital by Josef Hofmann was a notable event in the series of concerts being given under the auspices of the Alumnae Association of the High School for Girls, in the auditorium of the Central High School, at Broad and Green streets, last Friday evening, when Mr. Hofmann had the satisfaction of playing before an audience which, in addition to its size, showed a degree of understanding and appreciation that could not fail to impress any artist. The famous pianist was quite at his best in his interpretation of a long program, admirably balanced in the variety of its selections. This recital was under the local direction of Helen Pulaski Innes.

Ralph Kinder, organist and choir-master of the Church of the Holy Trinity, has just completed another of the notable series of free organ recitals which he gives on the organ of that Rittenhouse Square church on the Saturday afternoons of every January. At the last of the present series, on Saturday afternoon, at least 500 persons were turned away, and the seating capacity of Holy Trinity is 1500. The soloists who appeared on the recent programs are John Owens, tenor; Arthur E. I. Jackson, bass; Emily Stokes Hagar, soprano, and Master Gurney Mattox, violinist.

A. L. T.

### WILLIAM S. BRADY'S MUSICALE

#### Teacher's Pupils Assisted by Composers of Various Offerings

An enjoyable musicale was given at the West Seventy-second Street studios of William S. Brady, the prominent New York vocal teacher, on Wednesday evening, Jan. 26. Mr. Brady presented a number of his pupils, professional and amateur, in a program that contained music of all schools.

Miriam Ardini, the gifted lyric soprano, scored in the aria "Dich theure Halle" and the "Pagliacci" Balatella. Lawrence Wolff, a young tenor, made a good impression in Lino Mattioli's "Thou Art Like Unto a Lovely Flower" and Class's "My Soul Is Like a Garden Close." Bernard Freeman, baritone, who has studied but a term with Mr. Brady, displayed a voice of warmth and good quality in the "O Tu Palermo" aria from Verdi's "Sicilian Vespers." There was much approval for the singing of Florence Seligman, a soprano of ability, who sang Campbell-Tipton's "Spirit Flower," and Delbrueck's "Un doux lien" charmingly.

Hilda Goodwin, whose progress under Mr. Brady has been little short of phenomenal and whose singing is a constant joy, covered herself with glory in Strauss's "Du meines Herzens Kronelein" and Marion Bauer's "Star Trysts," this sung with the composer at the piano. Later in the evening she sang the second air of the *Queen of the Night* from Mozart's "Magic Flute" with a brilliancy and a command of *fioritura* that was astonishing. Maurice Cowan, the excellent baritone, sang A. Walter Kramer's "Two Sappho Fragments," "The Last Hour" and "We Two" admirably, assisted by the composer at the piano. Joseph Adler played Bach C Minor Fantasy and the first movement of Beethoven's Sonata, Op. 78, with musical feeling and good technique. The program was brought to a close with the singing of a "Thais" duet by Miss Ardini and Mr. Cowan. The piano accompaniments were furnished in excellent style by Mr. Brady.

#### William Wheeler's Concert Tour

William Wheeler, the tenor, scored a hit with the Lowell Choral Society under E. G. Hood on Jan. 25, singing "The Messiah." His singing of "Behold and See" was expressive and made a profound impression.

On Feb. 8, Mr. Wheeler and his wife, Elizabeth Wheeler, the soprano, appear in Ottawa, Canada, in one of the few concerts given in that city this year. Mr. Wheeler sings at Williams College, Williamstown, Mass., on Feb. 10, and on the thirteenth he and his wife leave for a short recital trip through the Middle West.

### VIVIAN GOSNELL'S RECITAL

#### English Baritone Revealed as Serious and Intelligent Artist

A young English baritone, Vivian Gosnell, was heard in a recital at Aeolian Hall, New York, last Monday evening. Mr. Gosnell gave all indications of being a serious artist with an abundance of intelligence and a voice that is especially pleasing in the lower register. His higher tones lose in smoothness and resonance when he gives way to his tendency to force them. His straightforward singing is good to hear, especially in such songs as the Whitmanesque "Songs of Travel" of Ralph Vaughn Williams, called "The Vagabond," "Bright is the Ring of Words" and "The Roadside Fire." The other songs in English on the program were Handel's "Droop Not, Young Lover," "Go to Bed, Sweet Muse" of Robert Jones, a delightful seventeenth century fragment, Marion Bauer's "Nocturne" and Timothy M. Spellman's "On Your Midnight Pallet Lying."

The two last named numbers were not especially interesting or worthy of the effort that Mr. Gosnell bestowed upon them. There were two Italian songs, Cesti's "Intorno All' idol Mio" and Carissimi's "Vittoria," a group of German numbers of Schubert, Brahms, and Erich Wolff, and four songs in French, Paul Puget's "Chanson de Route," "Les Cloches" of Debussy, and Gabriel Fauré's "Clair de Lune" and "Dans les Ruines d'une Abbaye."

In the German group Erich Wolff's "Der Einsame Pfeifer" was sympathetically delivered and was redemanded by a most cordial audience. Mr. Gosnell achieved some notable effects in shading and delicacy of treatment in the French group, the "Dans les Ruines d'une Abbaye" being especially fine in the preservation of the mood intended to be evoked by the quiet and solemnity of the ruins. The singer's diction was excellent in all four languages, showing that he was equally at home in all, although a singer of Mr. Gosnell's type is particularly fitted for the interpretation of English songs.

Mr. Gosnell undoubtedly showed promise of better things at future hearings. He was capably assisted by Francis Moore, the accompanist. H. B.

#### Kronberg Seeks to Give "Siegfried" for St. Louis in Open Air

ST. LOUIS, Mo., Jan. 31.—Last week Mr. S. Kronberg of Boston was in St. Louis, endeavoring to obtain the co-operation from various musical sources here for the performance of Wagner's "Siegfried" in the open air on some evening next June. Mr. Kronberg solicited the assistance of the board of management of the Symphony Society for the produc-

tion, but up to the present time they have not said they were keen to accept the proposition which Mr. Kronberg made to them. A number of suitable locations were visited, and it is possible with the many beautiful natural amphitheaters in Forest Park, that some very suitable place could be secured for such production. An open air Shakespearean Festival is going to be held this Spring and perhaps something may be worked out in connection with this.

H. W. C.

### NOTABLE BOSTON RECITALS

#### Albert Spalding, Louis Graveure and Calista Rogers Score Successes

BOSTON, Jan. 30.—Calista Rogers, soprano, gave her first public recital in Steinert Hall on Thursday evening. She sang songs by Reger, W. L. Rogers, Brahms, Carpenter, Paladilhe, Gevaert, Meyerbeer. She showed a voice of agreeable quality and intelligence in interpretation.

In Jordan Hall, on the following afternoon, Albert Spalding, violinist, gave a recital, playing Tartini's "Devil's Trill" Sonata; a Chaconne, Double and Bourrée by Bach; Concerto in D Major, Paganini; "Berceuse," "Alabama," Spalding; Ballad and Polonaise, Vieuxtemps. Mr. Spalding gave further proof of his continual development as a musician. His enthusiasm is boundless, and apparently is reinforced by studiousness and perseverance. In the music of Tartini or Bach, Vieuxtemps or Paganini, he excelled, altering his style as each work demanded. The audience was of good size, and applauded with evident pleasure.

On Saturday afternoon in Jordan Hall Louis Graveure, baritone, sang songs by Franz, Jensen, Wolf, Grieg, Debussy, Hahn, Duparc, Dvorak, Goring-Thomas, Stanford, Elgar and Coleridge-Taylor, displaying the rare beauty of his voice, as also his sentiment and sincerity. He has his tones under excellent control, and he always makes what he sings beautiful, whatever the inherent beauties or shortcomings of the composition may indicate. The audience was of good size, and applauded warmly.

#### Florence Otis Scores in Gilberté and Scott Songs

At the concert of American compositions published by Huntzinger and Dilworth, New York, at the Wanamaker Auditorium on Thursday afternoon, Jan. 20, Florence Otis, the gifted soprano, scored heavily in Hallett Gilberté's "A Valentine," which was so well received that she was obliged to repeat it. She also won especial favor in John Prindle Scott's "The Wind's in the South."

## MARCELLA CRAFT AS SOLOIST WITH ZACH

### Soprano Sings Arias from Two of Her R'les with St. Louis Orchestra

ST. LOUIS, Mo., Jan. 29.—For the tenth pair of Symphony Concerts Mr. Zach arranged a program which was divided into two very distinct parts. The first contained the Symphony No. 5 by Beethoven, which was given a very joyous reading by the orchestra. This was followed by Liszt's "Die Lorelei," given by Marcella Craft, soprano. This beautiful poetic work fitted the voice of Miss Craft admirably, and to keep in the entire spirit of her music she added the "Rose Song," from Horatio W. Parker's new opera, "Fairyland," which added much to the enjoyment of her afternoon's work.

The second portion of the program was in striking contrast, comprising the Strauss tone poem, "Tod und Verklärung," and the finale from his opera, "Salomé," with Miss Craft singing the solo part. The ability of the orchestra was certainly taxed in these numbers, and never once did it fail in the support of Mr. Zach. In the "Salomé" number Miss Craft's clear voice was heard to excellent advantage. At the finale of the performance both Mr. Zach and Miss Craft were applauded to the very limit.

At the "Pop" Concert last Sunday, Hugh Allan was soloist. His numbers consisted of a group of songs and an aria from "The Barber of Seville." Mr. Zach had a program of martial elegance including:

Tschaikowsky's Overture "1812," Procession of the Knights of the Holy Grail from "Parsifal," the Coronation March, from "The Prophet"; two Hungarian Dances by Brahms and Rhapsody "España," by Chabrier.

Before an audience that taxed every available seating position in the Odeon Ignace Jan Paderewski gave a marvelous recital last Thursday night. The program was not especially heavy and particularly designed to please the average taste. Perhaps the offering that pleased the most was a group of Chopin numbers. H. W. C.

Clarence Eddy, the organist, started Jan. 10 on a two months' concert tour which will take him first to Iowa, as far east as Buffalo, down to Florida and then to New York.



Critics of  
PHILADELPHIA,  
CHICAGO, BOSTON,  
ST. LOUIS, DETROIT  
and LOUISVILLE unan-  
imous in praise of

**BELLE  
GOTTSCHALK**

LYRIC SOPRANO

as  
Frasquita in "Carmen,"  
with the  
Boston Opera Company

#### Philadelphia Public Ledger:

Belle Gottschalk was well above the average, as Frasquita, lending her voice effectively to the difficult and sprightly quintet and making much of her duet in the fortune-telling scene with Mercedes.

#### Boston Traveler-Evening Herald:

An unusual treat was afforded by Belle Gottschalk and Fely Clement as Frasquita and Mercedes, respectively, minor parts, but exceptionally satisfying last night both to the eye and the ear.

#### St. Louis Star:

It should be said that the work of Belle Gottschalk as Frasquita was in keeping with the work of the entire cast which made this production the equal of any the Metropolitan Opera Company, taken as the standard, has ever given, in the light of detail and balance.

Management: ANTONIA SAWYER, Aeolian Hall, New York

Personal Representative: Miss Hannah E. Godshalk, 126 So. High St., Bethlehem, Pa.

#### Louisville Herald:

Particularly admirable as Frasquita and Mercedes were Belle Gottschalk and Fely Clement, good voices and accomplished actresses.

#### Chicago American:

Belle Gottschalk and Fely Clement were perfect in their rôles. The quintet of the second act has not been sung so well in years and could have been repeated had the conductor so desired.

#### Detroit News:

Two other persons in the cast stood out magnificently. One was George Baklanoff \* \* \* the other was Belle Gottschalk, who as Frasquita, displayed a soprano voice of such warmth and fullness that it was luxury to hear her, and of such strength that it dominated even the most voluminous chorus.



# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## The Trouble with the Diaghileff Ballet To the Editor of MUSICAL AMERICA:

Mr. Mephisto, in his "Musings" (MUSICAL AMERICA, Jan. 29, 1916) challenges me in two principal statements of my article on the Diaghileff Ballet Russe, first, that he cannot agree with me that the ballet is a pictorial success but a choreographic failure; and, second, that it is up to me to make myself clear that "Fokine, Nijinsky and Karsavina would come and join in the ballet if they were really demanded." My arguments in these points are based on facts that can be substantiated. First, I will prove why I consider the Russian New Ballet a failure choreographically. Mr. Mephisto will excuse me when I have to treat the subject a little too analytically.

Every true art is a direct and immediate act of life. As in music so in dancing, rhythm is the skeleton of tone and movement. I consider rhythm the basis of our existence. We breathe rhythmically and our hearts beat rhythmically. We walk, laugh and weep rhythmically. Rhythm is the only frame to the moving material of the visio-audible art—the dance. The plastic forms of the human body lend themselves more to an aesthetic expression that contains architecture, sculpture, painting, poetry, drama and music, than anything else in creation. The mimic expressions of the face, the agility of the steps, the grace of gestures and poses are all natural means which a man can employ in his dance. The symmetric lines of the body that are produced after the melodic patterns of the music form the aesthetic basis of the art of dancing. The ability to give living meaning to these is what makes a dance beautiful and divine. Although frequently the beauty of a line and movement can be observed in animals and birds, yet there is an unconscious lack of that individual and subjective feeling that we call inspiration.

The foremost element in every dance is—the step. The step is also, practically speaking, the first movement of life. In consequence of pure physical laws each step requires a new impulse and thus divides it into two periods: motion and repose. The continuance of these two rhythmic periods produces the feeling of symmetry and joy, which in its turn creates the various combined movements that again are divided into various submotions and partial measures. The development of steps in a dance is based on two principles: the movement of the feet and the combined movement of the body, the hands for grace or mimicry. Consequently, the dance is nothing but a chain of bodily movements that are subjected to a certain musical rhythm and follow the emotional expressions of the dancer. According to an innate principle, the dance, like the speech, was practised by the primitive races as a medium of the most vital expressions. By means of a dance the savages express their joy, sorrow, anger, tenderness and love. The dance has its peculiar psychology, which varies, according to racial temperament, climate and other conditions. To the vigorous races of the Northern Europe in their cold and damp climate dancing became naturally a function of the legs. The Scandinavian and Finnish folk dances betray more heavy and massive motion, while those of Spain, Italy or France give an impression of romantic grace, coquettish agility and fire.

Anyone who saw the spectacular performances of the Diaghileff ballet noticed that the dancers paid no attention to music. Neither their steps nor the plastic movements of their bodies had any relation to the rhythm of the composition. Even in the "Petrushka," which was specially composed by Stravinsky for the New Ballet, the dancers regularly stepped between the notes and gave the impression of synopses, which are in no way justified by music. Take the sensational "Scheherazade" or "L'Après-Midi d'un Faune," and you will find that the whole ballets are nothing but pantomimes to music. The dancers stand, act, run or go and come, according to the dramatic but not the choreographic story. The

old classic ballet is objectionable because it applies to the acrobatic effects, the pirouettes and the pointes. It is a design without life. But it keeps to the rhythm in certain phases, especially when the corps is executing a dance. It has the academic flavor, the gymnastic thrill, but you feel it is at least occasionally a dance. It keeps more to the rhythm than the Diaghileff ballet. I am sure the Diaghileff ballet would never dare to give such performances in Moscow or Petrograd as it gave in New York. The audiences would mob the ballet.

I remember one of the ballerinas exercising in wild movements of anguish while the notes of the orchestra were dying away in one long sound of a trill. She "acted," and there is, of course, no harm in that, but she acted according to her ideas, instead of acting according to music. It is just the same sin against art as if a singer were to execute a lyric song with a bravado. Would you forgive him? Why, then, do we not forgive a singer, yet forgive a Diaghileff dancer, even admire his "acting"? Why is it everyone understands that singing must agree with music, and so few, almost nobody, feel the offensiveness of movements which disagree with music? And yet, how sensitive to the observation of the musico-plastic principle are those who are so indifferent to its non-observation? How much they enjoy, though unconsciously, every manifestation of that concordance. We may say with certitude that for the best moments, the moments of greatest satisfaction in the living art—we are indebted to the simultaneous concurrence of the plastic movement with the musical; in other words, to the equality in division of time and space. In an old French article on dance, published in 1589, the author says among other bits of advice: "It is wrong for the foot to say one thing and the instrument the other."

Space and time are the fundamental conditions of all material existence—and for the same reason the inevitable conditions of all material manifestations of man within the limits of his earthly being. If we agree that art is the highest manifestation of order in matter, and order, in its essence, is nothing but division of time and space, we shall understand the fullness of artistic satisfaction which we feel when both of our organs of perfection, eye and ear, convey to us, not only each separate enjoyment, but the enjoyment of fusion; when all our aesthetic functions are awakened in us not separately but collectively in one unique impression: the visible symmetry penetrated by the audible rhythm, and both united in movement.

Schopenhauer said that music is a melody to which the universe serves as a text; take away the music from the ballet, and it will have nothing to say. The music for the Diaghileff ballet is loose decoration, but not the essential. Did you not see those "rôles" and "processions" which the dancers of the Diaghileff ballet execute? Were you not shocked by the discord of their walk with music? I was.

I am absolutely sure that the Diaghileff ballet would have been a wonderful inspiration to this country had it included Nijinsky and Karsavina, but particularly Fokine. Fokine is the great ballet genius of Russia. Mr. Fokine wrote to me that he was not engaged, but would be glad to come. It is not the money so much as certain personal disagreements that actuated Mr. Diaghileff not to engage Fokine. There are certain matters that I could not discuss. I know this much: that when Diaghileff closed the contract with the Metropolitan Company he knew that neither Karsavina nor Nijinsky would be engaged, not to speak of Fokine. Mr. Diaghileff grew cold to Nijinsky since the latter married. Massine, a new star, was made the great power of the ballet. Mr. Diaghileff has been anxiously eager to surround Massine with all the glory that Nijinsky had gained, but in vain. J. Dalinda, an editor of the Petrograd Bourse Gazette, told me that Nijinsky could have been got out of Austria long ago, had he been really wanted. On the other hand, I think it is mean to circulate stories here that Karsavina could not join the ballet because of her family reasons, which is not true. Mr. Diaghileff engaged second, third and fourth rate dancers from Russia for his American ballet because "what do the Americans understand of the ballet? They can be satisfied with anything." I think that America is not a country of such ignorance as the European managers

think. We appreciate here good art and there are excellent Russian dancers in Moscow and Petrograd who would have been glad to come to America on favorable terms.

The Diaghileff ballet has been a great financial success. Otto H. Kahn was responsible for its success, and I am very glad for that. Mr. Kahn is not only a great connoisseur and lover of music and ballet, but he is also one of the greatest art preachers of this country, art of the latest development. If it had not been for Mr. Kahn the Diaghileff ballet would not be here. Another great musical figure of this country is John Brown, whose excellent executive gift is another of the causes of the great success of the Diaghileff ballet. My grudge is against Mr. Diaghileff that he has not made good artistically what these two great musical powers of this country have achieved for him economically and socially. I admire these two art reformers of our city too highly to stand the attitude of Mr. Diaghileff, as far as the artistic end of his ballet is concerned. Mr. Diaghileff could still have Mr. Fokine, Nijinsky and Karsavina here for the spring appearance at the Metropolitan and with their presence his choreographic attempt would prove a satisfactory success.

IVAN NARODNY.

## Hopes Diaghileff Ballet Orchestra Will Become a Permanent Organization

To the Editor of MUSICAL AMERICA:

I note in your issue of the 29th an article on the orchestra brought together and organized by Mr. Franko for the Diaghileff Ballet Russe. I have heard this excellent orchestra in all the productions of the Ballet Russe but four, and I think many or nearly all who have heard it will agree with me that it has acquitted itself superbly in the very difficult music of Debussy, Stravinsky and Rimsky-Korsakoff, the music of all of these men being of an exacting quality and requiring great technical ability.

The suggestion in your paper that this body should be retained intact after the tour of the Ballet Russe is most excellent. For there is a vast quantity of splendid Slavonic music unheard in our concert halls, and this orchestra will certainly have assimilated the idiom of the Slavonic school before the end of the season, with something like three and one-half months of continual ensemble work.

Where in America will you match the effort of between sixty and seventy players in daily concerts of the most difficult music, extending continuously over a period of nearly ninety days—to say nothing of rehearsals?

And where else will one hear as well or at all, if it comes to that, the delightful ballet music from "Snegourochka," from "Oiseau de Feu," from "Petrushka," "Thamar," "Scheherazade," "Sadko," all fresh, modern music of most excellent quality.

Very truly yours,

H. P. KREINER.

New York, Jan. 29, 1916.

## A Hint to the Wise Concert Artist on His Tours

To the Editor of MUSICAL AMERICA:

I live in a town of 100,000, which manages, each year, to help augment the incomes of at least a half dozen notable concert artists. In passing, I might say that our town is called a "musical center." Most towns are where there is at least one musical club, three teachers of piano and two of voice.

Concert artists, I imagine, like to encounter these "musical centers" in their tours. There is always a reception at the hotel after the concert, which gives the artist an opportunity to shake hands with three or four hundred of us who can muster courage and evening dress. Also, we who live in "musical centers" are expected to make a few remarks to set the artist at ease.

My sympathy goes out, to some extent, to the artist on such occasions, and yet often I wonder if he or she does not really deserve a little punishment.

Said artist, as a result of our wonderfully efficient booking systems, arrives in our city late in the morning. We are reasonably decent people and we respect a wish for rest before a concert and do not often intrude even with a committee from the local organization, which is anxiously wondering if the seat sale is going to pay expenses.

No artist I can recall has ever, in advance of an appearance, been annoyed.

But a few, a pitiful few, have shown enough intelligence to ask, or have their manager ask for them, something about what their prospective audience would like to hear. The remainder do not consider a trifle of this sort worth attention.

The concert comes and we sit through a program which the artist has selected from a varied repertoire. It may have been selected with a purpose, but frequently it suggests that the purpose was to give the artist as little work as possible in order to get through.

Be it said again, in passing, that our people are reasonably well-bred and we frown upon encore fiends. If a program calls for eight numbers and there are two encores, we consider that we have our money's worth. When Paderewski, after finishing a somewhat heavy program, came back and played, in quick succession, three encore numbers, we were somewhat bewildered and duly appreciative; but we do not expect such generosity from everyone.

But what I believe we have a right to expect, is that in the program the visiting artist does give, that there be something besides the artist's name, a Bach number, one by Chopin and one by Liszt, if the artist be a pianist, or a similar set combination if the artist be a singer.

Why cannot concert artists on tour grasp the idea that sometimes audiences like a novelty? We do not expect them to precede such novelties delightfully with a little lecture as does Walter Damrosch, nor do we ask them to approach the intimate friendliness of David Bispham. But haven't we a right to expect something besides a cut-and-dried series of numbers to be disposed of in a given period for one or two thousand dollars, as the case may be?

This is one reason that our local committees in considering the artists they engage for a season are so often heard to remark, "Oh, we had him two years ago and our people know what the program will be."

Once a symphony orchestra on tour visited our town, and the manager, evidently a little doubtful whether such an orchestra had ever come this way before, sent a dozen sample programs in advance for selection. Our local committees promptly dissected the twelve and arranged one program, two hours in length, which made the conductor sit up and take notice. He admitted afterward it was the "stiffest" evening's work his orchestra had to produce anywhere on the tour. And yet no superior ability attached to the committees which picked the program. They selected numbers which had not previously been played here.

Incidentally, the orchestra was booked for the following season without delay.

Perhaps there are ticket purchasers in other "musical centers" who feel about concert tour programs as I do. I hope there are some concert artists who will shake their fears of getting away, once in a while, from set programs.

Very truly yours,

CONCERTGOER.

Fort Worth, Tex., Jan. 16, 1916.

## The Organ at West Point

To the Editor of MUSICAL AMERICA:

In the Jan. 15 number of MUSICAL AMERICA, on page 29, is an article entitled "Musical Suffering at West Point."

We feel sure that the report mentioned must have been made years ago. West Point's chapel has for the past four years been very proud of its wonderful organ. I have been a constant reader of MUSICAL AMERICA for years, and a firm sympathizer with your attitude on different musical questions, so I feel that you will not let the mistake go by without correction.

Very gratefully yours,

WILHELMINA M. LEACH.

Glendale, Ohio, Jan. 26, 1916.

## Asks That Artists Build Better Programs for Concert Tours

To the Editor of MUSICAL AMERICA:

Louise Homer made her first appearance in this city Friday, Jan. 21, and was greeted with the greatest possible enthusiasm. Her voice was everything that the most critical could demand, but at least half a dozen of the musicians have said that they did not care for her program; that it was not heavy enough and they wish that artists who come West would not try to select a program that popular fancy would like, because it is not capable of understanding the really great music. Since some of these complaints came from people who were not professional musicians, it is for the artists who visit us to take note.

We are tired of paying three dollars

[Continued on page 55]



# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 54]

a seat for the best seats and running special trains, staying up half the night and going seventy miles to hear an artist in anything but her best repertoire, and the artists will have to learn that they cannot expect the same adoration of a city that they would get if they did their part. *America* is musical, not simply the section of America that they live in. Wichita is an especially musical town; its local musicians are pupils of some of the most famous teachers of this country and Europe. Artists are brought here at great effort and expense so the pupils can hear the best music and we all have been very patient, of course, because we realized that they did not appreciate or understand the situation, but the people are asking me to tell *MUSICAL AMERICA* so that the musicians will realize when they are making their programs for Wichita, that the best IS none too good for us.

KATHERINE ELLIOTT.

Wichita, Kan., Jan. 22, 1916.

## Look Out for This Fraud!

To the Editor of *MUSICAL AMERICA*:

The man for whom you offer \$500 reward was evidently operating here as late as Saturday last, Jan. 22, as the inclosed card was handed to me on that day by a young man who was soliciting subscriptions to all the musical magazines at such ridiculously low rates that my suspicion was aroused. He offered the *Etude*, *Musician* and *MUSICAL AMERICA* for a little over three dollars, and I believe a fourteen months' subscription at that. He was a short, slightly built young man, smooth face and I believe brown hair, but I am not quite sure, as I saw him for only a few moments. He told me he had secured subscriptions from a number of our best known music teachers. He claimed the rates he made were only to teachers, not to any one else. I believe he said he was leaving the city the same evening.

I should judge the young man was in his early twenties. He talked well and was gentlemanly in appearance, but reeking with the odor of cigarettes.

Yours truly,

L. EVA ALDEN.

Terre Haute, Ind., Jan. 28, 1916.

[It almost seems incredible that people should be so foolish as to hand over their money to any irresponsible person who comes along and makes them the most ridiculous offer to give them subscriptions to well known, standard publications for next to nothing. Surely, it must appeal to their common sense that there must be something wrong, when "a young man, reeking of cigarettes," as our correspondent says, comes along and offers them fourteen months' subscription to the *Musician*, *Etude* and *MUSICAL AMERICA* for three dollars.—Editor of *MUSICAL AMERICA*.]

## He's a Fraud

To the Editor of *MUSICAL AMERICA*:

In November a young man named P. W. McClain, and claiming to be a representative of yours, called at the college to take subscription orders of *MUSICAL AMERICA* and other musical magazines. The Madrigal Club of the college, of which I am director, subscribed for *MUSICAL AMERICA* and the *Musical Leader*, Mr. McClain taking in payment for same for a one year's subscription, \$2. Several parties in this city, as well as ourselves, have been waiting for these magazines to appear, and I write to inquire if this young man was legally representing your firm. If so, will you kindly investigate the matter and see why we do not receive the magazine, *MUSICAL AMERICA*?

Very truly yours,

EVA A. NORRIS.

Albert Lea College,

Albert Lea, Minn., Jan. 24, 1916.

## Gives Evidence on Subscription Swindler

To the Editor of *MUSICAL AMERICA*:

Reading your words regarding the swindling methods of P. W. McClain in the *MUSICAL AMERICA*, I feel it my duty to tell you that he called on me and if what he told me is true, you can easily trace him. He said he was a violinist and director of a Redpath orchestra (young men and women) which had temporarily disbanded and he was taking subscriptions for many musical magazines, in the meantime. He showed credentials—letters and blanks filled out,

giving him authority. He expected to be in New York City in January, and I told him, being interested in music, to call on Mr. Laszlo Schwartz, 1170 Broadway (Helen Ware's manager), which he said he would do. He also told me his father was owner of the only newspaper at Dallis, Ore., which was his home, and that he had studied violin in Portland. He was a young, very bright, light haired, pale and anaemic looking man.

I subscribed for a magazine and later wrote, asking if the money had been turned in. I received no answer, but one copy of the magazine.

When I receive *MUSICAL AMERICA* I feel as if it came from a storehouse of unlimited resources, and I always wonder what new ideas regarding the musical field will be expressed.

Most sincerely,

MINNIE C. HUBBARD.

Mankato, Minn., Jan. 24, 1916.

## Propaganda Bearing Fruit

To the Editor of *MUSICAL AMERICA*:

I inclose an editorial which appeared in the *Public Ledger* of yesterday. Your propaganda for the advancement of music in America is beginning to bear fruit in more ways than you yourself can realize, as such editorials as the one I inclose indicate.

In the course of the editorial the *Public Ledger* says:

"We heard much before the war of the musical atmosphere prevalent in Europe. Our students thought they could not learn unless they repaired to Berlin or Petrograd or the banks of the Seine to 'steep themselves' in the ozone of harmonic, if not always harmonious, exhilaration. But if the superstition still lives that a pupil must go abroad to be made into the musician, the fact remains that the waxing appetite of our audiences here gives promise that one day the native-born composer and the home-trained player will come into their own."

This shows how your work is bettering.

With my very best wishes,

Sincerely,

PERLEY DUNN ALDRICH.

Philadelphia, Jan. 24, 1916.

## Miss Farrar's Memoirs

To the Editor of *MUSICAL AMERICA*:

In regard to the letter in your last issue, signed by some unknown person called "A Bostonian": First of all, why does this unknown individual—who is evidently afraid to tell his name—read Miss Farrar's memoirs if he doesn't enjoy them? I should greatly like to know why his name was not printed. I thought it was compulsory; in fact, if I remember correctly there is a neat little paragraph on the subject at the beginning of the "Open Forum."

Miss Farrar is and always will be "Farrar," whether the accent appears on the first syllable or on the second. Has Miss Farrar any choice in this matter? I wonder. I've heard her name pronounced one hundred and more different ways.

Long life and best wishes to the best musical magazine in the world!

Sincerely,

BERTHE LUTHIE.

New York, Jan. 28, 1916.

[The identity of the person signing "A Bostonian" is known to the editor. If our correspondent will kindly read the item at the top of the "Open Forum" to which she refers, it will be seen that *MUSICAL AMERICA* simply follows the example of all reputable newspapers. She will find the following: "It is not essential that the authors' names be printed. They are required only as an indication of good faith."—Editor, *MUSICAL AMERICA*.]

## Sees Nothing Egotistical in Miss Farrar's Memoirs

To the Editor of *MUSICAL AMERICA*:

I was most amused at the rather overheated letter written by "A Bostonian" in the last number of your magazine. So he does not like the story of Miss Farrar's life as told by herself? There is a very good remedy for that! Refrain from reading it. It is not obligatory!

I see nothing at all egotistical about it. One generally writes memoirs about one's self, does one not? These are told very simply and very modestly, as far as I can see. I was in Germany at

the time of Miss Farrar's greatest triumphs. She has by no means told of her tremendous vogue. Everyone flocked to the opera house to hear her. She is far too modest.

So the "Bostonian" thinks Miss Farrar has never had a real ambitious struggle for the goal? That is such a ridiculous assertion. If she had not been ambitious would she have reached the great heights that she has to-day? "A Bostonian" must be singularly jealous of Miss Farrar's success. I cannot imagine anyone taking so much trouble to be disagreeable otherwise.

However, some of us beg to differ with him. My best greetings for your interesting magazine.

Sincerely,

(Mrs.) LEONA SIDNEY.

New York, Jan. 28, 1916.

To the Editor of *MUSICAL AMERICA*:

I have counted myself among the host of humble admirers of Miss Farrar's art, histrionic and vocal, but after reading her "Memoirs" as published in a magazine of recent date, and noting the 'ego,' the predominance of self-love, it has become my earnest wish that the favor of the musical world will turn away from so undeserving an artist. Surely a singer so self-centered does not deserve the respect of people, and their support.

Respectfully,

G. K. R.

East Orange, N. J., Jan. 28, 1916.

## "The Greatest Coloratura Soprano"

To the Editor of *MUSICAL AMERICA*:

Have been a constant reader of your paper and eagerly await its arrival each week. Needless to say, being an American, I am much pleased to see so many Americans looming up in the musical world.

While you find time and space in your columns to mention so many artists of more or less brilliancy, will you kindly tell me (and perhaps some others might be interested) what has become of "the greatest coloratura soprano" of the times, who is so conspicuous by her absence. I will not mention any name, as perhaps my opinion as regards "the greatest" might not coincide with some others.

Success to *MUSICAL AMERICA*.

A. M. FITZ,

(Formerly of Boston)

Kerman, Cal., Jan. 13, 1916.

## A Tough Question

To the Editor of *MUSICAL AMERICA*:

Would you kindly answer the following in your popular "Forum"?

How do the following American vocalists compare with their great foreign contemporaries of the present period?

Riccardo Martin, Orville Harrold, Evan Williams, Ellison Van Hoose, Dan Beddoe, Francis MacLennan, Paul Alt-house and George Hamlin, tenors; David Bispham, Oscar Seagle, Clarence Whitehill, baritones.

Thanking you in advance, I remain,

Sincerely yours,

GEORGE LAURENCE.

Brooklyn, N. Y., Jan. 18, 1916.

## Supplements Good Enough to Frame

To the Editor of *MUSICAL AMERICA*:

Just a word of thanks for the beautiful art supplements I have received with my paper. They are good enough to frame.

We subscribers certainly get more than our money's worth.

Most sincerely,

(Mrs.) MAUDE DE LA MARCA.

New York, Jan. 19, 1916.

## The Hinshaw Opera Competition

To the Editor of *MUSICAL AMERICA*:

Mr. Hinshaw is to be congratulated for his splendid offer of a thousand dollars for an American opera. However, I beg to call your attention to this paragraph governing the rules of the competition:

"The opera must be submitted in the following manner: One copy of the orchestral score, with separate copies of all individual parts, etc., etc."

Why impose upon the composer the formidable task of taking out the parts of an opera, let us say, in three acts, when these parts are absolutely useless in judging his work? Unless the opera were to be performed immediately following the reward, which is hardly with-

in the realm of possibility, I do not see the necessity of imposing such an amount of labor on the composer—labor lost in case the opera is rejected—and, should it win the prize, there will always be time enough for him to furnish the parts between the awarding of the prize and the performance of his work.

A COMPOSER.

Pittsburgh, Pa., Jan. 28, 1916.

## Indorses Percy Hemus

To the Editor of *MUSICAL AMERICA*:

The interview with Percy Hemus in a recent issue of *MUSICAL AMERICA*, while rather startling at first glance, shows a great deal of that quality for which Americans have come to be admired, namely, "horse sense."

On more than one occasion we have sat through a concert given by a celebrated artist in the languages of foreign nations, and overheard the remarks of fellow concertgoers, whose appearance classed them as better than the average American in intelligence and culture, to the effect that so much more could have been added to the charm of a certain song, had it been given in the English language.

Having been privileged to hear and enjoy an all-English, all-American concert by Percy Hemus, we feel free to say that a Hemus recital, given entirely in French, German and Italian, would be well worth hearing.

However, we do believe that the English language is the most effective vehicle to convey the "message" to an American or English speaking audience.

It will be interesting to read the opinions of others, on the Hemus attitude, which will, no doubt, appear in your splendid paper.

Yours sincerely,

E. W. JAMISON.

Minneapolis, Minn., Jan. 22, 1916.

## That Concert at the Dallas Fair

Dear Mephisto:

I have been carrying in my pocket for quite some time an article which I cut from your Musings. It is regarding the concert at the Dallas Fair, in which William B. Sherwood played the Liszt E Flat Piano Concerto with the Innes Orchestral Band. I played at that concert. The parts for the concerto were handed to us on the train and we studied them on our way to Dallas. The clarinets had to transpose the violin parts, while the viola part had to be written out. We used the orchestral parts entirely. There are some mistakes in the article as regards the instrumentation of the band. We had a rehearsal by ourselves, but not with the soloist. The concerto went without a mistake that was audible.

Yours truly,

W. C. BUDGE.

Muncie, Ind., Jan. 16, 1916.

## Georg Schumann Trio Not "New"

To the Editor of *MUSICAL AMERICA*:

Allow me to call your attention to an error printed in your issue of Jan. 22—under the heading, "Georg Schumann's New Trio Given in New York."

The work in question was first heard on April 18, 1905, at a concert given by the Tonkünstler Society at Assembly Hall, New York, and performed by Miss Cattlin, Mr. Kaufman and Paul Kéfer. Again, on April 3, 1909, it was given by the Philharmonic Trio—Alex. Rihm, Maurice Kaufman and Gustave Hornberger, at the Berkeley Institute, Brooklyn. So you see, it is not quite as new as "H. F. P." has reported.

Yours very truly,

ANNA B. SITTIG.

Brooklyn, N. Y., Jan. 26, 1916.

## Pronunciation of "Paderewski"

To the Editor of *MUSICAL AMERICA*:

Will you please inform me through the columns of your paper as to the correct pronunciation of Mr. Ignace Paderewski's name? I have heard several different pronunciations by seemingly intelligent people, and I am quite interested to know which is correct.

Very truly yours,

DOROTHY TERRY.

Warehouse Point, Conn., Jan. 11, 1916.

[The correct pronunciation of Paderewski is Pad-e-ref-ski.—Editor, *MUSICAL AMERICA*.]

## Thanks Mephisto

To the Editor of *MUSICAL AMERICA*:

In renewing my subscription to your delightful paper, I wish to thank dear Mephisto for his Musings. Horns and hoofs aren't always to the fore, but when they are, look out.

Respectfully,

ELIZA MARSDEN.

Norfolk, Va., Jan. 18, 1916.



# SINGERS OF CHICAGO OPERA COMPANY SCATTER

Several Prominent Artists to Return to Europe; Others Enter Concert Field and Some, Including Muratore, the "Movies"—A Program of Music by Chicago Composers

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Jan. 31, 1916.

**M**OST of the members of the Chicago Opera Association have left the city. Some have gone East, preparatory to their return to Europe, while others have gone into the concert and recital fields, and still others have found the "movies" a very opportune outlet for their talents. Among those who contemplate trans-Atlantic voyages are Carmen Melis, Bassi, Dufranne, Maguenat, Supervia Conchita, Charlier, Ancona and several others.

Muratore and Cavalieri, as well as Mme. Beriza are arranging to go into the film drama, and probably will remain in America. Muratore had a contingent arrangement with Director Campanini for next year at a published figure of \$1,000 for eighteen performances each, but no definite arrangement has yet been arrived at between them.

At lunch last Tuesday, Egon Pollak, the genial conductor of the German operas, notified me that he had made a verbal contract with Campanini for next year but that no written agreement had at that time been entered into. "You engaged me some time ago," he said to me when I asked him about his future movements, and in fact MUSICAL AMERICA published it exclusively some weeks ago, that Pollak had been re-engaged.

Mr. Campanini, whom I met last Thursday afternoon promenading on Michigan Boulevard, was not ready to impart any information concerning next year's contracts or opera plans.

Of the artists who have gone into concert work besides Julia Claussen, the eminent mezzo soprano, Charles Dalmore, Helen Stanley, Louise Edvina, Frances Ingram, Geraldine Farrar, Emmy Destinn, John McCormack, Marcia van Dresser, Marie Kousnezoff, and others, all have been booked for recitals, concerts and festivals both in the United States and Canada.

## Parelli to Teach

Attilio Parelli remains in this city and will open a studio for operatic coaching. Octave Dua and Lydia Lindgren have a short engagement for the Fashion Show at the Auditorium beginning Feb. 7, at which Charles Strony will conduct the performances. Graham Marr has joined the Boston-Pavlova forces. Karl von Cochems has become a member of the San Carlo Opera Company now touring the United States. Francis MacLennan and his wife, Florence Easton, both being Americans, had no trouble in returning to Hamburg, where they are engaged for the opera and Clarence Whitehill will be heard at the Metropolitan Opera House in New York.

The question of lengthening the season has often been broached both by the press as well as by the interested public, but I have never heard an acquiescent remark from any of the opera directors nor from Campanini or Ulrich.

Several years ago, at one of the for-

mal dinners given by Campanini to the Board of Directors and invited guests, I had the pleasure of taking part in a short conversation with Mrs. Harold F. McCormick, who was very much interested in the opera, and when I asked her at that time about lengthening the season, she said: "At present I think ten weeks are about enough, but we expect later to increase the season to twelve, then fourteen weeks and gradually bring the season up to perhaps twenty weeks, ultimately."

As yet, however, ten weeks have been about all that the Chicago public and those most interested in opera can stand, given, as it is, from five to seven or eight performances per week.

Now we hear of an unconfirmed rumor of prolonging the operatic season to twenty weeks, but my own opinion is that were the season thus extended, it would be advisable to give fewer performances during the seven days.

When Andreas Dippel was here about a month ago, he had the idea that thirty weeks of opera with about three performances of grand opera and other dramatic and light operetta productions to fill in the rest of the time, would be a good plan. Perhaps that suggestion might be adopted in a modified form for the coming year.

## Melba in Chicago

Last Thursday and Friday, Mme. Nellie Melba was a visitor in Chicago on her way to the Pacific coast, and her accompanist, F. St. Leger, informed me that he was now preparing to accompany the celebrated prima donna to Australia. And while on the subject of Australia, Ernest Toy, the Australian violinist, had luncheon with the "Musical Round Table" last Friday, and made known the fact that he would probably settle in Chicago in the near future. Mr. Toy was a fellow student of Sametini, Walter Schultze and Mischa Elman in Prague.

The election of officers of the Society of American Musicians for 1916, resulted in the choice of Henry P. Eames, president; Mrs. Sybil Sammis MacDermid, vice-president; William Beard, secretary and treasurer, and Frank Van Duzen and Lucille Stevenson, directors.

Under the direction of Isaac Van Grove, the students of the opera class of the Sherwood Music School presented the second act of "La Traviata" last Saturday afternoon and evening. Among those who took part were Manuel del Carpio, Eusebio Concialdi and Ferne Goltra.

Wilhelm Beck, baritone of the Chicago Grand Opera Association, left for New York last week. There is a possibility that he may become a member of the Ravinia Park Opera Company next summer.

The recital scheduled by Charles Dalmore, the French tenor, at the Blackstone Theater to-morrow, Feb. 6, has been postponed to the following Sunday afternoon, Feb. 13, and transferred to the Illinois Theater.

A very interesting concert was given by the Chicago Artists' Association Tues-

day afternoon in the Congress Hotel, the program consisting entirely of music by Chicago composers. The performances of the various numbers (the entire program follows) were admirable, and particularly noteworthy was the singing of Hanna Butler, the soprano. She was heard in four songs by John Alden Carpenter, and in these, she disclosed not only a most pleasant stage presence, but a voice of beautiful quality, under excellent control and specially adapted for the interpretation of poetic sentiment. Her musicianship was also manifested and her diction both in French and English was clear and distinct. The program:

"It Was Not in the Winter," Lacer; "When I am Dead, My Dearest," "May and Love," by William Lester, Margaret Lester (the composer at the piano); Two Etudes (Impressions of Lake Michigan), by Lee S. Roberts, Theodora Sturkow-Ryder; "Rhapsodie Russe," by Theodora Sturkow-Ryder, Mme. Ryder and Amy Emerson Nell; "Le Ciel," "When I Bring to You Colored Toys," "The Sleep that Flits on Baby's Eyes," "Light," by John Alden Carpenter, Hanna Butler (Mary Anderson at the piano); Five Fragments, by Arthur Olaf Andersen, D. Major, E. Flat Minor, A. Minor, A. Flat Minor, Tiny Settings of Three Folk Tunes from Somerset, by Leo Sowerby; "The Cuckoo," "Lord Rendal," "My Man John" (composed for the occasion), Leo Sowerby; "Beautiful Art Thou, My Love," "Serenade," "A Country Idyl," "As a Bird," by Herbert Hyde, Else Harthan (composer at the piano); "The Little Old Fashioned Girl," "The Patchwork Quilt," "The Little Black Sheep," by Natalie Whitted Price, the composer; Canzonetta, "At Morning," by Jeanne Boyd, Ethel Geistwelt Benedict (the composer at the piano); "The Prayer of Pan," by Marian Coryell, Ada Sloan White, reader; Grant Kimbell, tenor; Lacy Coe, violinist; Pietro Angulo, cellist (the composer at the piano); "A Vision Beautiful," by Lulu Jones Downing, Worthie Faulkner; mythological pantomime-excerpt from "The Pipes of Pan," by Lulu Jones Downing, Marguerite Downing, Genevieve Fitzgerald (the composer at the piano).

## Kinsolving Musicales

The fifth and last morning musicale given under the management of Rachel Kinsolving, took place Tuesday morning in the Congress Hotel, and for this concert Emmy Destinn, the dramatic soprano from the Metropolitan Opera House, was engaged, assisted by Josephine Kryl, the young Chicago violinist, and Homer Samuels and Marie Kryl, accompanists.

In her singing of the air "Il est bon, il est doux," from Massenet's "Hérodiade," in airs from Puccini's "Madama Butterfly" and "Tosca" and in a group of Bohemian folk songs as well as songs by Grieg, Tosti and Liszt, Mme. Destinn delighted the large and fashionable audience. Particularly in her renditions of the operatic excerpts did she find favor.

Miss Kryl, whose development has been followed with much interest by musical Chicago, played with clean technique and with musical understanding, short pieces by Wagner-Wilhelmj and Kreisler, and the "Zigeunerweisen," by Sarasate. In the latter especially she disclosed extraordinary gifts. Her sister's accompaniments aided materially in the completeness of the performance.

Jeannette Durno, pianist, was heard in a recital at the Morning Musical Club at Fort Wayne, Ind., Jan. 27.

At the regular Sunday afternoon con-

cert given by Ballmann's Orchestra, under the direction of Martin Ballmann, at the North Side Turner Hall last Sunday afternoon, a special feature was the piano playing of Estye Rueckberg, the sixteen-year-old student from the classes of Maurice Rosenfeld, who was heard in the Weber Konzertstueck, Op. 79, for piano and orchestra. It was a request program and the other soloists were Mme. Mary Green Froehlich, dramatic soprano of Cincinnati, and Milton Lipschultz, violinist.

For the regular meeting of the Amateur Musical Club, Jan. 31, at Recital Hall, Fine Arts Building, a program of vocal and instrumental numbers by members was presented, of which an unusually interesting section was a group of piano pieces, performed by Carolyn L. Willard. She played the Bach-Saint-Saëns Gavotte in B Minor, the "Walderauschen" Etude by Liszt, Polka-Caprice, by Sapellnikoff, and Polonaise in E Minor, by MacDowell.

Myrtle Stedman, well known in Chicago's musical circles, has for several years past, been a prominent figure in the motion picture profession and is frequently seen in the "Silent" drama at the various theaters in the city. She had a very agreeable mezzo soprano and sang Siebel at a "Faust" performance some time ago, while she was a resident of Chicago.

## Orchestra's Popular Concert

The seventh "Popular" concert given by the Chicago Symphony Orchestra this season, under the direction of Frederick Stock, attracted a record-breaking audience Thursday evening to Orchestra Hall, and the program which Mr. Stock had prepared for the occasion was one of the most pleasing which we have heard in the series.

The jolly overture to Wolf-Ferrari's "The Secret of Suzanne," the section entitled "By the Brook," from Beethoven's "Pastorale" Symphony, a very taking *allegretto* from Bizet's suite, "Roma," three numbers from Goldmark's "Country Wedding," the characteristic symphonic poem, "Danse Macabre," by Saint-Saëns, and pieces by Järnefelt, Victor Herbert and the ballet music and wedding procession from Rubinstein's opera "Feramors," besides the usual encores, made up a concert which afforded unalloyed enjoyment to laymen as well as musicians.

Leonard Bloomfield Zeisler, son of the celebrated pianist, Fannie Bloomfield Zeisler, announces his engagement to Ruth Szold of Kewaunee, Ill. Mr. Zeisler is a violinist of considerable ability, though professionally he is identified with the well known law firm of Zeisler, Friedman and Zeisler, of which his father, Sigmund Zeisler, is the senior member. The marriage will take place some time in the late spring.

## Contest for Violinists

Twenty-nine young American violinists have entered the contest arranged by Charles G. Dawes and Glenn Dillard

[Continued on page 57]

## SUCCESS FOR WHEELER TENOR

Soloist with Lowell Choral Society on Jan. 25 in "THE MESSIAH"

Lowell SUN, Jan. 26:—"William Wheeler proved a tenor with a rich full voice which he uses with confidence. His enunciation is exceptionally fine, and he sings with spirit, keeping his voice under perfect control the while. He appealed to the audiences from the start and was as effective in the strong passages as in those calling for tenderness. There was a serenity in his opening passages that proved most appealing."

Lowell COURIER-CITIZEN, Jan. 26:—"Mr. Wheeler, too, proved to be a very excellent tenor soloist with a voice of real tenor quality, but robust and virile and managed with no little skill. He observed the traditions of oratorio, singing admirably in his opening recitative and gave the air 'Every Valley' smoothly, managing the ornamental passages with fine control of breath and artistic phrasing, contrasting this latter with a beautiful interpretation of the air 'Behold and See,' that made an instant appeal."

Management:  
Foster & Foster, 25 W. 42nd St., N. Y.

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## SINGERS OF CHICAGO OPERA COMPANY SCATTER

[Continued from page 56]

Gunn, under the auspices of the American Symphony Orchestra, to encourage native artists. The composition which has been made the subject of the contest is the Concerto for violin and orchestra in E Minor by Cecil Burleigh, which was selected from a number of works in similar form by Herbert Butler, Ludwig Becker and Hugo Kortschak especially for this contest. The winner of the contest will be awarded a cash prize of \$200 and an appearance as soloist with the American Symphony Orchestra in a program of American compositions to be given in Orchestra Hall on the evening of March 2. As a second prize, the Society of American Musicians offers to defray the expenses of a Chicago recital. A third cash prize of \$50 is offered by the Violinists' Guild, and a fourth prize of \$25 by the violin department of Lyon & Healy.

The conditions of the contest are interesting. The contestants will play behind a screen in the preliminary exam-

inations which will be held in the Fine Arts Recital Hall on the afternoons of Feb. 16 and 18. They will be known to the judges by number only. On the afternoon of Sunday, Feb. 20, six so chosen will play again for the judges to determine the final awards. All sessions of the contest will be open to the public upon payment of a nominal admission fee, the proceeds being used to defray the expenses of the contest.

### Hanna Butler's Pupils

Hanna Butler's pupils are filling a number of engagements at the various clubs and churches in the city. Charlotte Rothlisberger was soloist on Jan. 23, at one of the South Side churches. Miss Rothlisberger possesses a dramatic soprano voice of rare quality. Genevieve Barry, artist-pupil, sang for the St. Mary's Club at the Congress Hotel, Jan. 19. Miss Barry gave a recital in Thurber Hall on Jan. 14, before going to New York to coach in operatic rôles. Irma Bliss gave several numbers before

the South Side Woman's Club on Tuesday, Jan. 25. Allen Tanner accompanied Miss Bliss on this occasion. Helen Louise Shaffer sang at the Emerald Avenue Presbyterian Church, Jan. 23.

The management of the San Antonio Festival has announced the engagement of George Hamlin for a song recital, Feb. 15. Besides this, a pressure of other engagements following the close of the Chicago Opera season, has compelled Mr. Hamlin's manager, Mrs. Herman Lewis, to postpone the date of his annual New York concert from Feb. 8 to the afternoon of March 2, in Aeolian Hall.

Helen Stanley was the guest artist at the Chicago Musical College last Saturday morning. Howard McKnight, pianist, student from the classes of Maurice Rosenfeld, opened the program with Chopin's Fantasie-Impromptu, which he played with musicianly authority. Miss Stanley sang numbers by Charpentier, Tchaikowsky, Sibelius, Duparc, Gretchaninoff and Rachmaninoff and received an ovation.

MAURICE ROSENFELD.

## NEW PIANIST GAINS NEW YORK APPROVAL

Dorothy Berliner Makes Her Début Here with Entirely Successful Results

A most prepossessing young artist is Dorothy Berliner, an American pianist, who made her New York début last Saturday afternoon in Aeolian Hall. Either Miss Berliner is a splendid judge of her own powers, or she has been sagely advised. She offered a program of unusual type, one which was made up of gavottes, preludes, arabesques, études and waltzes. None of these works demanded powerful intellect, which comment is not in the least intended to be derogatory upon the performer. It was in effect a frank and most refreshing avowal on Miss Berliner's part. As yet she is not quite ripe to cope with the task provided by the masterpieces of Bach and Beethoven; evidently she realizes that fact.

What Miss Berliner does possess is an assured technique, a poetic style, a mastery of delicate tone-tints, true refinement, poise and excellently governed temperament. Passing over the gavottes (which were by Bach, Gluck-Brahms and Sgambati), Miss Berliner engaged herself with three preludes by Chopin and the G Minor Prelude of Rachmaninoff. Chopin's F Major Prelude, Op. 28, is ideally suited to this pianist. Naturally, she did not play it with the exquisite abandon of a De Pachmann, but in more senses than one Miss Berliner's conception was noteworthy.

Where elegance and tender fantasy are demanded Miss Berliner is thoroughly at home; witness her playing of the Debussy Arabesques, Chopin's popular G Flat and A Flat Etudes, the same composer's C Sharp Minor Waltz and Sibelius's "Valse Triste." She played sanely and sweetly, romantically but not sentimentally. In these days, when every débutante is a scaler of Parnassus, a pianist of Miss Berliner's type is trebly welcome. Granting that hers is the art of the cameo carver, rather than that of the creator of monoliths, such efforts have a place secure and impregnable and equally difficult to carry to fulfillment.

B. R.

Comments of other critics on Miss Berliner's New York début:

Miss Berliner's playing is as individual as her program; in fact, one would have to go back a considerable course before one came to a new pianist who was more interesting or had a more solid claim to attention.—*The Times*.

She was able to deliver her selections in a very capable manner and with the showing of good tone and technique, a taste thoroughly musical and a desirable repose of manner. In fact her playing marked her as being a pianist of real and uncommon talent.—*The Sun*.

Miss Berliner possesses a clean, fluent technique which manifests itself in admirable incisiveness and directness of expression. She is a lover of delicately subdued warm tone which she can fill with meaning that is personal and poetic. She has grace and feeling, and her audience did not leave her in doubt as to its appreciation of her playing.—*The Tribune*.

She has a beautiful tone, excellent technique, poetry of interpretation and a winning manner. She does not try to play like a man; instead she wins admiration by her individual but feminine playing.—*The Herald*.

Miss Berliner produced a charming though small tone, she played for the most part with commendable precision and accuracy, and gave frequent proof of poetic taste and insight.—*The American*.

Ferrari-Fontana Goes to Italy in Response to Call to the Colors

In response to his country's call to the colors, Edoardo Ferrari-Fontana, tenor of the Metropolitan Opera Company, sailed from New York last Saturday for Genoa on the Regina d'Italia. It was expected that Mr. Ferrari-Fontana would appear at the Metropolitan this season as *Avito* in "L'Amore dei Tre Re," provided Lucrezia Bori was able to appear as *Fiora* in that opera, but his call to army headquarters took precedence over his operatic duties. Mr. Ferrari-Fontana is the husband of Mme. Margarete Matzenauer, also of the Metropolitan, and it is related that the latter is so heart-broken over his going away that her friends fear for her health.

### Jules Falk on Western Tour

Jules Falk, the distinguished violinist, started on an extensive concert tour this week, which will carry him as far as Denver, Colo., and San Antonio, Texas. He will fill engagements en route at the principal cities in Pennsylvania, Ohio, Illinois, Missouri, Tennessee and Arkansas, and expects to return to New York on Easter.

## KUNWALD CLOSES SUCCESSFUL TOUR

Orchestra Gives Fine Concert on Return to Cincinnati—Elman Soloist

CINCINNATI, OHIO, Jan. 30.—After a brilliantly successful tour throughout the Middle West, culminating in a fine concert in Chicago, the Cincinnati Symphony Orchestra gave its regular series of concerts Friday afternoon and Saturday evening at Emery Auditorium, the distinguishing number of the program being a powerful performance of the Fifth Symphony of Tchaikowsky by Dr. Ernst Kunwald and the orchestra. The program in full was as follows:

"The Wood Dove," Dvorak; the Lalo "Symphonie Espagnole," played by Mischa Elman and the Orchestra, and the Tchaikowsky Fifth Symphony.

Two audiences which left scarcely a seat unoccupied greeted the Cincinnati conductor and his men with an applause which rang out loud and long after each movement and which continued vociferously at the conclusion of the symphony recalling the conductor again and again and finally bringing the orchestra to its feet. Dr. Kunwald's conception of the symphony is an essentially virile, vigorous one. There is strength, aspiration, optimism throughout. In the second movement the part allotted to the horn was played by Gustave Albrecht. Although the hour was late when the symphony was concluded, the audience lingered as though unwilling to leave until it had fully expressed its appreciation and enjoyment.

The novelty of the program, the "Wood Dove" of Dvorak, has quite an exceptional interest. It is distinctly program music, with a fanciful story based on a Bohemian superstition that the souls of the departed who have lived exemplary lives return to this earth and visit their loved ones in the form of white wood doves. Aside from the story, the work is so well written on its formal side that it impresses as an excellent piece of pure music, with rarely beautiful themes woven into an orchestral texture of power as well as charm. The novelty was well played and extremely well received.

The soloist of the series was Mischa Elman. Elman's marvelously rich tone, his brilliant and facile technique and the increased maturity and authority of his playing made his Cincinnati appearance remarkably successful in many ways. His choice of the Lalo Concerto proved an extremely popular one and he was warmly applauded.

## ANOTHER ITALIAN "MAESTRO" JOINS US

Chevalier Pescia, of Fame Abroad, Opens a Vocal Studio in New York

CHEVALIER Astolfo Pescia, the young master of *bel canto*, widely known in the musical circles of Naples, Verona and Milan, is one of the latest arrivals in New York, where he has opened a vocal studio in the Metropolitan Opera House Building.

Speaking with enthusiasm of his work in Italy and the success obtained by him there prior to the war, he said: "No one, without possessing the natural gift of voice, can become a singer, but on the other hand many a good voice may become of insignificant value if not properly cultivated."

"One of the hardest tasks imposed upon a vocal teacher is to prevent the association of loud screaming with artistic singing."

"This can be accomplished only by the strict adherence to the two most fundamental rules of vocal culture, first, the methodical, progressive training of the vocal cords in order to obtain the volume, amplifying, rounding and developing of the voice, and second, but most important, to impart warmth, feeling, expression, realization, conception, which requisites are all embodied in the one word, 'Interpretation.'"

"Without the co-ordinate association of vocal culture and interpretation a good

An interesting concert of the week was the recital given by Alma Betscher, one of the younger members of the faculty of the Cincinnati Conservatory of Music. Miss Betscher, who is a native Cincinnati, received her entire musical training at the conservatory. Her program was marked by maturity of grasp, balance and poise. It included César Franck's "Prelude Choral and Fugue," Reger's "Réverie Fantastique," a brilliant Godowsky arrangement of several of Chopin's Etudes, and Chopin and Liszt groups. The recital attracted a large audience.

A. K. H.

Jacobs Quartet and Piano Soloist in Brooklyn Concert

The Max Jacobs Quartet of New York and Constance Beardsley-Eldredge, pianist, gave a concert in the hall of Commercial High School, Brooklyn, on Sunday evening, Jan. 23. Mr. Jacobs and his associates performed with credit Haydn's Quartet, Op. 64, No. 5, and two groups of short pieces by Andreoli, Lalo, Glazounoff, Rubinstein, Schubert and Desormes. There was much approval expressed for their playing. Mrs. Beardsley-Eldredge proved herself a pianist of



Chevalier Astolfo Pescia, Noted in Naples, Verona and Milan as a Vocal Teacher

many loud screamers may be called singers, but never artists."

Mr. Pescia is now organizing his vocal classes and has arranged to provide three free scholarships for students of especial talent.

fine attainments in pieces by Rachmaninoff, Liszt's "Valse Oubliée" and Cyril Scott's "Danse Nègre." She has studied with Josef Hofmann and plays with musicianly understanding.

Mrs. Putnam Griswold Hostess at Tea

Mrs. Putnam Griswold gave a tea on Jan. 27 in the Hotel Majestic, New York, for Mrs. Phoebe Hearst. The guests included Mr. and Mrs. Arthur Alexander, Marion Bauer, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Hans Tauscher, Mr. and Mrs. William Wade Hinshaw, Mr. and Mrs. Arthur Brisbane, Mr. and Mrs. Otto Goritz, Mr. and Mrs. Walter Henry Rothwell, Mr. and Mrs. Oscar Saenger, Emil Pollak, Mr. and Mrs. William R. Hearst, Mme. Marie Rapold, Mr. and Mrs. Earl Lewis.

Mariska Aldrich Under Concert Direction of Annie Friedberg

Mariska Aldrich, the mezzo-contralto of the Metropolitan Opera Company, will be under the direction of Annie Friedberg during the coming season. Mme. Aldrich has been a member of the Royal Opera Company at Berlin for several seasons. She will be heard in concerts and recitals in this country, as well as at the Metropolitan Opera House during the season.

Mme. Niessen-Stone's Pupils in Recital

An interesting recital was given on Jan. 21 at the Wanmaker Auditorium by artist pupils of Matja Niessen-Stone, formerly of the Metropolitan Opera Co. All of the singers displayed the results of excellent training. Those who took part were: Ruth Comstock, Mary Black, Mrs. Grace Davis, Grace Foster, Mrs. Anne Muller, Elsa Koch, Margaret Hussar, Henrietta Hofer, Frieda Rothen, Rhea Silverstein and May Robinson.

## SHAKESPEARIAN PROGRAM COSMOPOLITAN QUARTET

Announces a special program:

Part 1—Shakespearian Songs. Part 2—Shakespearian Song Cycle.

In commemoration of the three hundredth anniversary of the death of Shakespeare, April 23, 1616.

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Grace Northrup, Soprano  
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Harry Oliver Hirt, Pianist



# MARTINELLI

TRIUMPHS as

"Edgardo" in "Lucia di Lammermoor"

and as

"Fernando" in "Goyescas"  
with the Metropolitan Opera Company



## LUCIA

*N. Y. Telegraph*—Martinelli's splendid voice rang out superbly in his romantic role.

*N. Y. Herald*—Mr. Martinelli sang Edgardo in a manner that surprised even his admirers, charging it with lyric beauty and dramatic fervor.

*N. Y. Tribune*—Giovanni Martinelli was exceedingly fine in the more dramatic portions of Edgardo's music, and was a splendid and romantic figure.

*N. Y. Press*—Martinelli made a manly Edgardo.

*N. Y. Sun*—Mr. Martinelli sang the music commendably.

## GOYESCAS

*N. Y. Eve. Mail*—Martinelli was entirely satisfying.

*N. Y. Times*—Mr. Martinelli made the best of a part not very intelligently defined in a dramatic sense by the librettist, and sang with fervor.

*N. Y. Herald*—Mr. Martinelli sang Fernando well.

*N. Y. Tribune*—Giovanni Martinelli is an excellent artist and has a fine voice.

Concert Direction:—

F. C. Coppicus—Metropolitan Opera House, New York

## LAY CORNERSTONE FOR PHILADELPHIA MUSIC SETTLEMENT

Ex-Governor Stuart of Pennsylvania Is Principal Speaker at Exercises Dedicating the Building to Memory of Mrs. Curtis, Mother of Mrs. Edward K. Bok — "Americanization, Preparedness and the Home of Opportunity" as Spirit of Enterprise

PHILADELPHIA, Jan. 31.—The cornerstone of the new Settlement Music School building, which is to be erected at 416-428 Queen Street, this city, was laid with impressive ceremonies yesterday afternoon, with former-Governor Edwin S. Stuart as the principal speaker. The building, which is to cost \$150,000, will serve as a memorial to Mrs. Louise Knapp Curtis, mother of Mrs. Edward K. Bok, who is one of the vice-presidents of the school, and will provide spacious and convenient quarters for the Settlement Music School, which for a number of years has been doing, at 427 Christian Street, a splendid work in the education of talented young musicians, who, although taught at low prices, are not treated as charity subjects.

The school is endowed and supported by music-loving residents of this city, and a feature of its work is the developing of the social spirit, as children of every nation and creed are accepted, with no religious or racial restrictions of any kind. Many possessors of real musical talent have been discovered and started on the way to successful careers, there being at present an enrollment of nearly 300 pupils, with about the same number on the waiting list.

The new building will have a basement containing recreation rooms, shower baths, etc., while on the first floor will be an auditorium, with a seating capacity of 300 persons, a stage arranged for orchestra, and an organ divided by the proscenium. Also on this floor will be quarters for the school and social activities, library, classrooms and offices, while on the second floor there will be rooms for musical instruction, practice rooms, club rooms, rest room for instructors, and a solarium. The third floor, in addition to other rooms to be used for the same purposes as some of those on the second, will have living quarters for those engaged in settlement work. Cages for outdoor recreation will be situated on the roof, while many other features calculated to make the structure one of the finest of its kind, will be included. The building is expected to be ready for occupancy by the first of July.

About 1000 persons witnessed yesterday's ceremonies. In the course of his remarks, former-Governor Stuart said: "If I were consulted, I would write above the doorway of such buildings"—in referring to a high school building before which he had seen several hundreds of pupils standing—"The Future Hope of the Republic." So to-day, in dedicating this building, I would put across its entrance the words, 'Americanization, Preparedness and the Home of Opportunity.' This institution is to be a center that will house the musical interests of South Philadelphia. The purpose of the school is to use the influence of music for the development of the higher type of citizenship. The school is absolutely non-sectarian, and the policy will always be the policy of co-operation with established agencies, so that duplication of activities may be avoided and the school can become an active agent for the development of a better Philadelphia, a better citizenship, and also to further the musical interests of Philadelphia."

In the cornerstone were placed copies of papers and magazines, and a history of the Settlement Music School of Philadelphia, also names of the officers and contributors, and a sketch of Mrs. Curtis, for whom the institution will stand as a memorial. The music school formerly was a branch of the College Settlement, but is now a separate institution.

A. L. T.

### Fradkin's Recital Postponed

Frederic Fradkin has left New York to accompany the Diaghileff Ballet on tour as solo violinist, and therefore his New York recital has been postponed until March.

A lecture recital to offer real inducements must be in all respects above the average. The considerations that enter in, are,—

**Musicianship  
Erudition and  
Personality**

Howard Brockway, the famous American composer, pianist and lecturer, possesses to a marked degree, all three. He lectures on a wide range of musical topics—the newest operas—the standard operas—the lives of the famous composers etc. etc. In four cities where Howard Brockway has lectured this season it has been decided to make a course by him a permanent annual affair.

Exclusive Direction of

Catharine A. Bamman  
35 West Thirty-ninth Street

Avery Strakosch, Associate



# ALBERT SPALDING

## SECOND BOSTON RECITAL OF SEASON

H. T. PARKER in the EVENING TRANSCRIPT, Saturday, Jan. 29, 1916

### MR. SPALDING'S CONCERT

#### THE VIOLINIST AT THE HEIGHT OF HIS POWERS

The New Thrill in His Playing—His Usual Command of Technique and Tone and His Usual Insight to His Music—To These He Now Adds Uncommon Transmuting and Transfiguring Force.

TO Mr. Spalding's concert at Jordan Hall yesterday afternoon came the most numerous audience that the violinist has ever assembled in Boston, and by far the most applauding. Not only was the parquet well filled, but an appreciable company occupied the balcony, where only those perch who are keen for the player or the music of the day. At every pause in the programme and once even in the progress of Paganini's concerto the clapping came quick, warm and sincere. All this was timely and grateful proof that the interested public in concerts in general and in violinists in particular is at last discovering that Mr. Spalding has become an impeccable virtuoso, an understanding and revealing musician and an artist with an individuality and a style of his own. He has won this new position, as he has won all else in his career, by no other virtues than his own assiduity, ambition, standards and self-ripening, which is to win deservedly and hearteningly. There remains the call to the Symphony Concerts, which is almost certain to fall to him next season, to seal his new position in Boston. After all, Mr. Kreisler is not the only illustrious and stimulating violinist.

Perhaps these happy circumstances kindled in Mr. Spalding a force, a fire and a moving eloquence in the transmission and the projection of his music that he has never disclosed in his previous concerts in Boston. Of late, it has been his way, whenever he has returned, to reveal or heighten some signal quality as virtuoso, musician and man, and yesterday it was this power of communication that seemed freshly to enrich his powers. Throughout the concert he played with exceeding opulence and ardor of tone, full of lustrous beauty in the higher range of his instrument and of glowing depths in the lower. This tone was as resonant as it was rich; as smooth as it was supple; as sensitive as it was full-bodied and sonorous. It never lacked that penetrating quality which is the secret of the kinship of the violin, above all instruments, to the human voice; and always it was prismatic in clear warmth of unflecked color. This tone, on the technical side, was born of a very full, fine and ready mastery of all the mechanism of the violin and of arm, wrist and finger upon it. It was born no less of that musical intelligence and sensibility by which violinist, pianist or singer hears himself and measures and orders accordingly the quality of his particular voice. It was born, yet again, of that instinct and affection for an instrument that wins it, so to say, to him who plays it and gives it confidence—to follow a not altogether fanciful idea—until it speaks its secrets into his ear and through him to the attending listeners. It is the mark of an artist of the illustrious line—of Mme. Culp, for example, in song; of Mr. Gabriilowitsch, for example, with the piano—to possess this instinctive and affectionate command of his medium. Mr. Spalding by all the tokens of yesterday now bears it.

Throughout the concert, this tone was the large, glowing, revealing and characterizing voice of the music in hand. It illumined and set free the germinating musical ideas; it expanded them into flowing phrases; it moulded the phrases into warm periods of flawless contour; it bound period to period until the whole sonata, the whole concerto, the whole piece of whatever form or substance, rose upon mind and ear in lucid and unified design. Upon this design, through Mr. Spalding's tone played the composer's and the violinist's emotional sensibility to the music both seemed to be creating. Tartini's Sonata of the Devil's Trill, is an incessantly shifting piece that his time, unaccustomed to restless music, liked to believe written under Satanic spell. The violinist must answer at every turn to changing pace, rhythm, progression, mood and utterance. Not once did Mr. Spalding fall short of Tartini's intent. He was equally sensitive and ready with the concerto of Paganini in which long and displayful passages of "a transcendent execution" flow suddenly and briefly into warm Italian song. He neither exaggerated nor subdued the flowing and sentimental periods of Vieuxtemps's Ballad and he struck fire with the rhythmic élan and the stinging progressions of the ensuing Polonaise. When Saint-Saëns's "Havanaise" is not a pleasantly exotic tune, it is music of adroit floritura for the violin

like an elegant embroidery, and with it Mr. Spalding was all polished finesse. Of course, he was master of the ascending and aerial harmonies of his own and much-idealized cradle song and of the amusing and impulsive syncopations of his negro song and dance in "Alabama." At one extreme of his playing as revelation of his insight into the voice and the quality of his music stood his version of these two ingratiating little pieces; at the other were the largely moulded periods, the intensifying rhythm, the recreating vigor and the ardent advance with which he played three of Bach's ennobled dances—this time for violin alone.

All this was music that the imparting violinist must glorify by his sense of style and his transmitting eloquence. Unless, indeed, Vieuxtemps's "Ballade and Polonaise" are so transfigured they are musically nothing outside their congenial matter and manner for the violin and the opportunity that they proffer to obvious virtuosity. Unless Paganini's concerto is so enhanced, it is almost as nil outside those same graces; and unless Saint-Saëns's "Havanaise" is so transmuted, it is hardly more than a salon piece too difficult to be often played there. Clearly, Mr. Spalding perceived that Vieuxtemps's music invited the "grand manner" in violin-playing—the manner that the books record of Ernst or de Bériot and that Mr. Ysaye when he is in the vein can still summon. Mr. Spalding has the imagination to reach toward it; the command of the violin to gain it; the large and fired temperament to sustain it; and the old Ballade and Polonaise came from his bow and strings as a sweeping music that thrilled those that heard. Veil the Havanaise in delicate distinctions of phrase and accent, in light loveliness of colorful tone, in charm of dexterous and polished stroke, in hint of the melancholy of hazy memories of exotic melodies and rhythms, and it becomes a passable and even fanciful poetry in tones. It is at the antipodes of the "grand manner"; yet Mr. Spalding as completely comprehended and transfigured it in its kind as he had Vieuxtemps's music in its species. Recall the Paganini of legend—and also of not a little recorded fact—and he had his superhuman, almost his supernatural side, when he wrote for the violin. He composed even the most intricate and exacting of his florid passages in a species of creative rhapsody; the songful contrasts were as the serene pauses between. To play truly one of these concertos, the violinist must seem unconscious of his technical feats, must achieve them as by improvisation in a sort of rhetorical rhapsody over the violin and soothe himself and it, as it were, in the brief intervals of sustained song. In this fashion Mr. Spalding vitalized and glorified the concerto.

It is another glory that the transfiguring violinist must shed upon such music in the ancient style as Tartini's Sonata or Bach's three dances. The composers write them upon the air—and no less upon the listening mind and ear—with a splendor of pattern that is like rich tapestry woven in tones. The lines are ample and flowing, of sumptuous contour and jointure; they seem to march into their place in the stately design. They make a web of many strands, that part, parallel, contend and then unite again, and the violinist must keep them all in spirited play, ever quickening them with his differentiating, coalescing, cumulating voice. The rhythms beat, the phrases expand, the melody takes shape and progress, ornament runs beside it and, lo! the pattern is woven in a fine ecstasy of assured creation, though the music may have been all in the day's work for busy Bach or diligent Tartini, who did their job quite as often as they composed for themselves. But in them was that perpetual fountain and perpetual passion of creation in tones that are the perpetual pleasure and excitement of this elder music—the passion and the plenty that make the formal prescriptions seem the willing servants of the beauty and the power that were in the spirits of these men when they spoke in music. The imparting violinist must speak as nobly, as abundantly, as passionately as they and then will he transport his hearers into the very thrill and joy of this creation.

In more respects than one the playing of this ancient music is the criterion of a violinist. If he can but weave it anew in all the splendor of pattern, the pulsance of linear march, the expanding progress from beauty into beauty, the zest of creation, the richness of utterance of, by and for the violin, then does he sit high in his profession and transmute his calling into an art. It is the miracle of the violinist and Mr. Spalding yesterday wrought it. And there are some that say that he lacks "personality" because he is not forthputting and flamboyant, because he measures the emotion that he releases in tones, because he is all for his music and his violin and not a whit for himself. Yet the personality that is so self-governed and that yet thrills those who hear, as Mr. Spalding's did through his whole concert, is the richest and most stirring of them all. H. T. P.

STEINWAY PIANO

Inquiries to ANDRE BENOIST, Aeolian Hall, New York

## A FRIEND OF THE AMERICAN COMPOSER

### Mme. Buckhout Gives Interesting Series of Concerts at Her New York Studios

AMONG the professional singers of New York there are not many who are willing to open their homes on an appointed evening once a week over a period of three months and give the freedom of them to composers, so that their works may be heard. Yet this is what Mme. Buckhout, the New York soprano, has done, since December.

In doing so she has been obliged to refuse concert engagements on Tuesday evenings, for her programs are presented on this day each week. Mme. Buckhout has had more than fifty songs dedicated to her by composers, both American and European, and the programs given at her home have all been by composers who have honored her in this way. The series opened with the songs of Hallett Gilberté, and has included to date, in addition to Mr. Gilberté, Ward-Stephens, Oley Speaks, Mary Helen Brown, Laura Sedgwick Collins, Gustav L. Becker and A. Walter Kramer. On Tuesday evening, Feb. 1, Mme. Buckhout sang a program of sixteen songs by different composers, all dedicated to her, and won much favor. Lawrence J. Munson assisted her at the piano.

The works of Cornelius Rubner, head of the department of music at Columbia University, New York, Christiaan Kriens and Claude Warford will be heard on the remaining Tuesday evenings in February, which will bring this season's series to a



Photo by Bangs

Mme. Buckhout, the New York Soprano. Whose "Composers' Evenings" Have Aided Creative Talent

close. Brilliant audiences have attended the recitals and many singers of ability have participated with success.

### Klibansky Pupils in Wanamaker Recital

Sergei Klibansky, the New York vocal teacher, was the director on Jan. 26 of the matinee recital given at Wanamaker's Auditorium. With the exception of a group of organ solos given by Alexander Russell, all of the participants were students of Mr. Klibansky's studio, and all displayed good schooling and artistic finish. Those who took part were: Mildred W. Shaw, Emilie Henning, Mr. J. M. Sternhagen, Eliza-

beth Townsend, Grace Daniels, Alwin Gillett, Charlott Hamilton, Ellen Townsend, Genevieve Zielinska and Bernard Woolff.

### To Sing "Siegfried" Feb. 17

The performance of "Siegfried" in the matinee "Ring" cycle at the Metropolitan Opera House will take place on Thursday afternoon, Feb. 17, beginning at 1.30 o'clock. It had recently been announced for the following day.

# KOUSNEZOFF

"The Greatest Female Star of the Season"  
DEBUT AS "JULIET" WITH CHICAGO OPERA CO.



### Press Comment

Edward C. Moore, Chicago Journal, January 6, 1916:

Mme. Kousnezoff is not only the greatest female star of the season; she is the first to be a fitting artistic mate for Lucien Muratore, who appeared as Romeo. With such a pair in the two leading roles, the rendition became one of the big ones of any season.

Was there ever a Juliet before who danced about the stage while she was singing the waltz song—more,

has not every Juliet always stood stock still so that not one cubic millimeter of breath should be wasted during the process? Mme. Kousnezoff seems to be entirely scornful of the possibility of breathlessness. Furthermore, she was exceedingly graceful and completely captivating while she danced.

This winsomeness, this girlish charm, she maintained to the end of the performance. As the opera went on other points were added. Her voice broadened and took on color, love, sorrow, dark tragedy, but always and to the end she was a girl.

Management, JOSÉ LASSALLE, Congress Hotel, Chicago



## SWEDISH HARPIST ARRIVES FOR TOUR

**Astrid Yden Here After Career in Europe—Has Played for Royalty**

**A**STRID YDEN, the young Swedish harpist who recently came to this country, and who while here will appear in concerts under the management of Victor C. Winton, has been accredited with honors from several of the leading academies in London. Her playing was praised by prominent critics of England.

Astrid Yden was born in Sundsvall, in the north of Sweden. At the age of five she had already begun the study of music, and displayed marked talents as a pianist. She was soon sent to Berlin, where study of the pianoforte was continued under Prof. H. Barth. Not until she was thirteen did Miss Yden devote herself seriously to the harp. At this juncture in her career there followed in rapid succession a series of brilliant academic victories. She was first graduated from the Royal Academy in Stockholm with special honors, having been the first harpist to be graduated from that institution of music. Then, as a pupil of John Thomas, "Harpist to the King and Queen of England," she won the degree of L.R.A.M. from the Royal Academy of Music in London. The following year the ambitious young artist won the spe-



Astrid Yden, Gifted Swedish Harpist, Now in America for Tour

cial gold medal prize offered by the Academy of Music in London, and followed this up by securing the degree of L.R.C.M. from the Royal College of Music in London.

As a concert artist Miss Yden has been heard extensively throughout England and the Continent—she has played before the crowned heads of several nations.

## BRUNO HUHN CONDUCTS THE NEW "NYLIC" CHORUS

**Composer Makes His Début as a Choral Conductor Before Large Audience in Æolian Hall**

Bruno Huhn, widely and favorably known as composer, organist accompanist and vocal teacher, made his début as a conductor in New York on Thursday evening, Jan. 27, when he appeared with his chorus, the Nylc Choral Society, at Æolian Hall. The Nylc

Choral Society is a mixed chorus, organized last fall; its personnel is made up of employees of the New York Life Insurance Company ("Nylc" comprises the initials of the company's name).

Under Mr. Huhn they have been rehearsing since the fall. It is rare indeed when a new mixed choral body, composed of amateur singers, can give a concert that can be listened to within three or four months after its inception. It was therefore truly remarkable to note the results which Mr. Huhn has obtained with his young singers. They sang not only well, but they sang part-songs unaccompanied, several of them, and did not fall from the pitch during

the singing of them, as have some better known New York choruses recently in their public performances.

Mr. Huhn displayed excellent judgment in arranging the program, which included "Old Folks at Home," "Old Black Joe," "Dixie," Pinsuti's "A Spring Song," "As Torrents in Summer" from Elgar's "King Olaf," German's "My Bonnie Lass She Smileth." The precision with which the last number was given was worthy of a chorus of long experience and aroused great enthusiasm. Grieg's "Land Sighting" was given, with the baritone solo capably sung by Raymond Loder. Sullivan's "Lost Chord," an arrangement of Strauss's "Blue Danube" and Kremser's arrangement of the "Prayer of Thanksgiving" were the other offerings. Mr. Huhn conducted all authoritatively, with no affectations of any kind. He has trained his singers well, and if progress is made during the next months in proportion to what has been accomplished since October the next concert should be a notable one. The quality of tone is fresh and dynamic effects were carefully observed.

Boris Hambourg, the 'cellist, who has not been heard in New York in some time, played the Andante from the Dvorak Concerto and a group of pieces by Arensky, Glazounoff and his own "Russian Dance" with fine tone and much expression. He is a 'cellist of distinguished ability. Harry Gilbert presided efficiently at the piano and Francis Moore at the organ for the club. Mr. Moore played Mr. Hambourg's piano accompaniments in his wonted able manner.

A. W. K.

## PROGRAM OF KRAMER SONGS

**Mme. Buckhout Presents Interesting Recital with Well-Known Soloists**

In the series of "composers' evenings" given by Mme. Buckhout at her home on Central Park West, New York, last week's program on Tuesday evening, Jan. 25, was devoted to the compositions of A. Walter Kramer. Interpreting his works appeared Mme. Buckhout, soprano; Amy E. Ellerman, contralto; Calvin Cox, tenor, and William Simmons, baritone. The program follows:

1. (a) Ich Hab In Traum Geweinert, (b) Ihr Antlitz Ist Ein Blumenhain, Mme. Buckhout; 2. (a) At Evening, (b) An Oriental Sketch, (c) Tristesse, Mr. Kramer; 3. (a) The Relief, (b) A Lover's Litany, (c) The Stirrup Cup, (d) Allah, Mr. Simmons; 4. (a) Two Sappho Fragments: 1. To Evening, 2. Yea Thou Shalt Die, (b) Um Einem Traum, (c) The Last Hour, Miss Ellerman; 5. (a) Come to Me in the Silence of the Night, (b) Of the Robin and the Master, (c) We Two, (d) Mother o' Mine, Mr. Cox; 6. (a) Valse Triste, (b) An Album Leaf, Mr. Kramer; 7. (a) The Nocturne, (b) The Return of Spring, (c) That Perfect Hour (dedicated to Mme. Buckhout), Mme. Buckhout.

There was much applause for the singing of all the artists, Mme. Buckhout being obliged to repeat the "Ihr Antlitz ist ein Blumenhain," which is the German for "There Is a Garden in Her Face," and "That Perfect Hour," which is dedicated to her. Miss Ellerman displayed a voice of exquisite texture and sang with deep understanding, repeating "The Last Hour." Mr. Cox's dramatic climax in "Mother o' Mine" won him a rousing reception and, Mr. Simmons brought out the inner meaning of his four songs perfectly, singing a high G in "Allah" that was received with an especial salvo of applause. Mr. Kramer performed his "Three Preludes, Op. 33," "Valse Triste" and "An Album Leaf" for the piano, the last named being redemanded.

## ADELAIDE FISCHER IN A NEW YORK RECITAL

**Good Taste and Genuine Charm Characterize Performance of the Brooklyn Soprano**

Adelaide Fischer, the young Brooklyn soprano, gave a recital in Æolian Hall, New York, last Monday afternoon. She received a friendly welcome and many flowers. Miss Fischer is favorably remembered here for her pleasant work in a recital a year ago. Her program this time contained airs by Freschi, Weckerlin, Mozart and Dr. Arne, songs by Schubert, Franz, Jensen, Brahms, Tschai-kowsky, Massenet, Bemberg and an American group by MacDowell, Otto Fischer, Dagmar Rübner and Linn Seiler.

A dainty singer, whose work is distinguished particularly by good taste and real charm, Miss Fischer possesses a light voice at its best in the upper register. She knows how to produce some delightful, floating head tones, as she proved to good effect in an aria from the "Magic Flute," in Franz's "Lotosblume" and Brahms's "Serenade," as well as the French and American songs. On the other hand, some features of the tone emission in the lower range are susceptible to improvement. But her success with her hearers was considerable.

Alexander Rihm played her accompaniments discreetly.

## SPIERING AT NORMAL SCHOOL

**Violinist Provides Inspiration for Hearers in Indiana, Pa.**

INDIANA, PA., Jan. 31.—The violin recital by Theodore Spiering in the chapel of the State Normal School last Saturday evening was a notable success in every way. Mr. Spiering's playing was a delight and an inspiration to all who heard him, and fully demonstrated his right to be classed as one of the leading violinists.

The outstanding features of his playing were his broad, beautiful tone, and a ripe, sincere musicianship manifested in his interpretations. His technique surmounted the difficulties of the Tartini and Vieuxtemps numbers with great ease and fluency.

Maurice Eisner contributed much to the success of the evening by his excellent and artistic playing of the accompaniments. The program included:

"Devil's Trill Sonata," Tartini; Concerto No. 5, A Minor, Vieuxtemps; Slavonic Dance, Dvorak-Kreisler; Scherzo, Grasse; Romance, G Major, Beethoven; Hungarian Dances, E Minor and G Major, Brahms-Joachim.

Mr. Spiering responded to insistent demands of the audience and added his own Caprice in E Flat Major for violin alone.

## Edith Evans in Flood Experiences with Schumann-Heink

Edith Evans, the gifted young accompanist, who has been *en tour* with Mme. Schumann-Heink this season, has been winning favor in the famous contralto's recitals on the coast. Miss Evans arrived with Mme. Schumann-Heink in Chicago last week, after having hair-raising experiences in the floods in California. The floods were so bad that the artists had to go by auto from San Diego to Los Angeles. On this trip the machine skidded and nearly tipped over the mountain side.

## JENNY LARSON

**Dramatic Soprano**

Available for Concerts  
Season 1916-1917

*The N. Y. World*, Jan. 27, 1916:

"Miss Larson was heard in two groups of songs to advantage and was well received. Her voice is a high soprano of agreeable quality and her future will be interesting to observe."

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## CHICAGO ORCHESTRA PLAYS NEW MUSIC

Sibelius and Mahler Represented.  
—McCormack, Claussen and  
Koenen Recitals

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Jan. 31, 1916.

TWO symphonic works and a song cycle which had never been heard before in Chicago were among the offerings which Frederick Stock brought forth at the regular weekly concerts of the Chicago Symphony Orchestra, and last Saturday evening's performance of the program which will be found below was particularly distinguished for the melodious sweep of the string sections in the Mozart "Magic Flute" Overture, and also in the suave rendition of the Schumann D Minor Symphony.

Sibelius's tone poem, "Die Okeaniden," Op. 73, one of the novelties of the concert, does not measure up, even remotely, to the standard of the Finnish composer's other symphonic writings, though it was given a fine performance by the orchestra. D'Indy's Fantasia for Orchestra and Oboe, an early work of the French composer, gave Alfred Barthel, the gifted oboist of our orchestra, a splendid chance to display his virtuosity, as well as the range and musical resources of his instrument, but as a piece of music, if it is never heard again, in the words of *Ko Ko*, it "never will be missed." It has nothing gripping in its score nor any beauty in its themes. Mr. Barthel made a success with his playing of it, nevertheless.

The Gustav Mahler cycle, "Songs of a Traveling Journeyman," had in Paul Draper, an Eastern tenor, an exponent of noteworthy qualifications. He has a voice of pliable texture, of very even quality in its range, which is quite extensive, and he interprets these songs with a keen instinct for their dramatic and romantic values.

The four songs are not even in musical merit, the second and third proving the best. Mr. Draper also sang two arias from Bach's cantatas, "Wo Soll ich Fliehen Hin?" and "Wo Gehst Du Hin?" with remarkable vocal flexibility and with

a voice that, if not large, was of pleasant timbre. "The Harvest Festival" from Schillings' "Moloch" made a brilliant closing number. The program, in full:

Overture to "The Magic Flute," Mozart; Aria, "Ergiesse Dich Reichlich," from "Wo Soll ich Fliehen Hin?" Bach; Aria, "Ich Will an den Himmel Denken," from "Wo Gehst Du Hin?" Bach; Viola obbligato by Franz Esser, Mr. Draper; Symphony No. 4, D Minor, Opus 120, Schumann; Fantasia for Orchestra and Oboe, on French Folk-Songs, Opus 31, d'Indy; first performance in Chicago, Mr. Barthel; Tone Poem, "Die Okeaniden," Opus 73, Sibelius, first performance in Chicago; "Lieder eines Fahrenden Gesellen" ("Songs of a Traveling Journeyman"), Mahler; "The Harvest Festival," from "Moloch," Schillings.

Sunday afternoon's three concerts were confined to the singers, and for at least one of them, John McCormack, an audience which filled the Auditorium for the second time within a week, turned out to hear a favorite artist. In fact more than 500 were turned away again.

Julia Claussen, at the Blackstone Theater, also attracted a numerous following to hear one of the finest and best given song programs we have had this season. At the Fine Arts Theater Tilly Koenen, the clever Dutch contralto, was heard in a choice selection of songs by a goodly number of music-lovers.

So many people forget that Mr. McCormack is versatile, not only in the making of his programs as well as in his interpretations of them, that they lose sight of the fact that he sings Mozart and the romantic German *lieder* with decided musical taste and discretion. Of course the general public comes to hear him in Irish folk songs, and in a group of four arranged by Hughes he was inimitable. Donald McBeath, violinist, and Edwin Schneider, accompanist, assisted.

It was in songs by Richard Strauss and in the serious works of Schubert and in other German *lieder* that Tilly Koenen displayed her most notable qualities. Possessed of a voice of rich timbre, wide range and excellently handled, she understands the art of coloring her tones to the poetic significance of the text, and rare indeed is her skill in projecting across the footlights the various emotions of her numbers. An English and American group which contained songs by Carpenter, Rogers, Scott and Nevin was artistically given.

A set of three Dutch children's songs

by Catharine van Rennes and a Dutch song by Andelhof formed a novel group, and Richard Strauss's "Heimliche Auforderung," "Die Wasserrose," "Ich Trage meine Minne" and "Caecille" made up the final division of the recital, which was all too short.

Mme. Claussen, the Swedish contralto, presented an exceptionally fine program at her recital. It brought to hearing a group of German songs of the highest musical type, and included "In questa tomba," by Beethoven; "Der Genesene an die Hoffnung," Hugo Wolf; "Es blinkt der Thau," Rubinstein, and Schubert's "Frühlingsglaube" and "Der Erlkönig." It afforded Mme. Claussen a chance to present a wonderfully impressive vocal interpretation of the aria, "O prêtres de Baal," from Meyerbeer's "Le Prophète." Chicagoans heard for the first time the romantic Scandinavian song cycle, "Dyveke's Sange," by P. Heise, sung in mediæval Danish. For her closing division the singer offered five American songs, including A. Walter Kramer's "The Last Hour," which found much favor, and songs by Carpenter, Braun, Salter and Rummel.

Mme. Claussen was in unusually good vocal condition. Her singing was distinguished for its tonal purity, for its remarkable evenness in quality, for its powerful high tones, and for its rich lower register. There were also present that perfect diction and that artistic poise of the artist who transcends with her accomplishments mere technical details. Eleanor Scheib gave valuable assistance at the piano.

MAURICE ROSENFELD.

YONKERS CLUB SINGS  
"THE HIGHWAYMAN"

William Simmons Soloist with  
Bowen Chorus in Splendid  
Performance

YONKERS, N. Y., Jan. 31.—The Chaminade Club, George Oscar Bowen, conductor, gave a concert at the Park Hill Club on Saturday evening, Jan. 29, assisted by William Simmons, baritone.

Under Mr. Bowen's capable direction this chorus of women's voices gave satisfying performances of Chaminade's "Sailor's Christmas," the incidental solo sung by Miss Greene, the Russian folk song "Ai ouchnem," Osborne's "Romance of a Cake Shop," Luzzi's "Ave Maria," the old English "Chit-chat," and Warner's "Wake, Miss Lindy." In Schubert's "To Music" the incidental solo was finely done by Mr. Simmons. His group of songs, including Secchi's "Lungi dal caro bene," Quilter's "Song of the Blackbird," Wolf's "Zur Ruh," and Le Forge's "To a Messenger" was delivered with fine vocal quality, with musicianly taste and interpretative insight.

## PIANIST WINS APPROVAL

Maude Tucker Doolittle Makes Splendid Impression in Début

Maude Tucker Doolittle, the pianist, gave a recital at Rumford Hall last Friday afternoon. This was her New York début. Her program was varied and interesting and showed a leaning toward the romanticist school, in which music Miss Doolittle was heard to best advantage. She played the Bach-Liszt Fantasia and Fugue, a Gluck-Brahms Gavotte, the G Minor Ballade of Brahms, a Scherzo by Taubert, Schumann's Phantasiestück and "Der Contrabandiste," a group of Chopin, the "Bruyères" and A Minor Prelude of Debussy, MacDowell's "Air" and "Rigaudon," "Mainacht" of Palmgren, Liszt's F Minor

Deems Taylor's "The Highwayman," to Alfred Noyes' poem, was given a worthy presentation and in it Mr. Simmons scored heavily in the solos, which he has studied carefully with the composer and which he performed to the latter's satisfaction at several hearings of this work last season. Mr. Bowen conducted ably and was received with much applause. Hubertine Wilke was the efficient accompanist of the evening.

FARRAR AND AIDES IN  
BILTMORE CONCERT

Soprano Delights Hearers with  
Ada Sassoli and Reinald  
Werrenrath

There was a new scheme of arrangements at the Hotel Biltmore musicale of Jan. 28, for, instead of introducing a group of artists assembled for this occasion, the program was given by Geraldine Farrar and the company which has been appearing with her on tour. Her aides were Ada Sassoli, harpist; Reinald Werrenrath, baritone, and Richard Epstein, accompanist.

Miss Farrar was in splendid voice and gave such a performance as to please anti-Farrarites as well as Farrarites. The numbers chosen did not make exacting demands on her upper register, as, for example, the only two arias offered, the "Connais-tu le pays?" from "Mignon" and the Habanera from "Carmen." As a song singer she was heard in French and German groups, the Grieg "Erstes Begegnen" being given with especially lovely effect. Her encores included three American songs, Nevin's "Mighty Lak a Rose," MacDowell's "Blue Bell" and "The Maiden and the Butterfly," by Chadwick.

For the brilliant technique and the rich, full tone of Miss Sassoli there was rapt applause, and she gave several extras, among them the "Song of the Volga Boatmen." Notwithstanding the writer's admiration for Miss Farrar's art and particularly for her singing of this morning, from the mere standpoint of fact he must chronicle the behavior of the audience, which gave to Mr. Werrenrath's singing of "Danny Deever," the greatest applause of the entire program. The baritone's resonance of tone, his clean-cut enunciation and his finesse of interpretation were further manifested in the "Hear Me, Ye Winds" aria of Handel, the Massenet "Vision Fugitive" and a *lieder* group with "Drink to Me Only with Thine Eyes" and "The House of Memories" as extras.

Richard Epstein's accompaniments were models of musicianly and sympathetic support. K. S. C.

Etude and the C Major Etude of Rubinstein.

Miss Doolittle is a pianist of sound musicianship who contents herself with a musicianly interpretation without striving for unusual effects. She is well equipped technically and is capable of attaining a variety of shading more easily than a big, sonorous tone, although her tone is good. Her most notable work was achieved in the Debussy numbers, which she played in happiest vein, for she seemed to have caught the spirit of the work and transmitted it fondly and knowingly.

The Palmgren "Mainacht," an unfamiliar number, proved to be a pleasing bit of colorful, descriptive writing very much in the modern vein.

Miss Doolittle's general manner of authority and her excellent musicianship command respect. H. B.

FLOODS DELAY SCALA OPERA  
OPENING IN SAN FRANCISCO

Première Postponed When Company Is Detained by Railroad Wash-out—Alice Nielsen Marooned in Desert Town

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, Jan. 31.—The opening of La Scala Opera Company at the Cort Theater was prevented by the delay of the special train bearing the company from Los Angeles—due to a track washout. The people who arrived at the theater had their money refunded. The first opera to-night will be "La Bo-

hème," with Rosina Zotti as *Mimi*. Alice Nielsen, who was scheduled for the rôle, was on a train marooned by floods at the desert town of Indio in Southern California. The train has been held there since last Wednesday. Miss Nielsen arrives to-morrow. The opera season promises success. "Standing room only" is the condition to-night.

THOMAS NUNAN.

PRESS COMMENTS on  
Singing ofMARGARET HARRISON  
SOPRANO

as Soloist with Newark, (N. J.) Symphony Orchestra  
and with Worcester (Mass.) Oratorio Society

Newark Evening News:  
DELIGHTFUL SOLOIST

In Miss Harrison, the audience was introduced to a singer whose natural vocal endowment and acquired artistry are such as must win distinction for her. Her soprano is wide in range, of uncommon purity and beauty, and has a fresh, lyric quality that arrests attention and delights the ear. Its tones are voluminous and carry far and are so well placed that they flow easily in the higher as well as the medium register. It is no easy task to sing "Dich Theure Halle" without leaving an impression of strain toward the end, but Miss Harrison so firmly supports her tones by skillful control of breath that she surmounts the technical difficulties in the joyous apostrophe without apparent labor. In the final phrases her tones rang out with telling effect against the orchestral accompaniment.

This young singer has something more than a beautiful voice and skill in managing it to recommend her. In her group of German, French and English songs, as well as in Brahms's "The Vain Suit" and Carrie Jacob Bond's merry "Shadow Song" given as encore numbers she showed that interpretative ability that rests upon keen intelligence in grasping and communicating the spirit of a lyric and in so ordering her resources that they harmonized with the composer's intentions.

Address: 15 East 10th Street, New York

Newark Evening Star:

Miss Harrison displayed a full, powerful soprano, possessed of dramatic qualities, and flutelike in tone. She handled it with grace and ease. Responding to an encore after rendering the "Tannhaeuser" aria, she sang Brahms' "Vain Suit" most effectively. Her second number was made up of "Die Mainacht," by Brahms; "Le Baiser," of Thomés, and Coleridge-Taylor's "Life and Death." Again she was recalled, and in response sang a very beautiful "Shadow Song," set to verse by Robert Louis Stevenson.

Worcester Telegram:

Miss Harrison brought to the rôle of soprano a voice of bell-like purity, wide range and clear enunciation. She seemed in the best of voice and her work was evidence of unusual art.

Worcester Gazette:

Miss Harrison, although a newcomer, made an impression that leaves only a desire to hear her again. Her voice is the sweet, high, pure voice that is necessary to the part. She sang the wonderful aria, "Come Unto Me," with a beautiful simplicity and true expression of sentiment that will long be remembered. The other big aria which falls to the soprano's share, "I Know That My Redeemer Liveth," was sung with absolute conviction and a religious sentiment that made it a confession of sublime faith.





The violin recital by Julia O'Sullivan in Toronto, Can., on Jan. 24, was highly successful.

Gertrude Holt of Boston, has been engaged as soprano soloist at the First Baptist Church in Malden, Mass.

Arthur Hackett, the Boston tenor, and Constance Freeman Hackett, pianist, gave a point recital before the Music Club of Exeter, N. H., on Jan. 27.

Alfred C. Kuschwa, organist and chorister of St. Stephen's Episcopal Church, Harrisburg, Pa., has been elected musical director of Junger Männerchor.

A large and appreciative audience heard the students of Mrs. M. Pfuhl Froelich's School of Music of Harrisburg, Pa., in a concert Friday evening, Jan. 21.

Bertha Barnes, the Boston mezzo-contralto, sang two groups of English songs by Gilbert, Worrell, MacFadyen and Strickland at the meeting of the Women's City Club of Boston, on Jan. 25.

Jose Shaun, tenor, and artist pupil of Theodore Schroeder, the Boston vocal coach and teacher, sang at a musicale given by the Women's Auxiliary of the Canadian Club of Boston, on Jan. 19.

Loyal Phillips Shawe, the Boston baritone, has recently gone under the management of Ernest Briggs, Steinway Hall Building, Chicago, and is being booked by Mr. Briggs for a Western tour.

At the recent reception of the Bartlesville, Okla., Eastern Star Chapter, the Bartlesville Orchestra, Carl Webber, conductor, and Lucile Franks, soprano, gave a program from the works of classic and modern composers.

James Westley White, the basso-cantante of Boston, was heard recently in Washington, D. C., in recital, meeting with success. Mr. White will fill a number of concert and oratorio engagements in the South this spring.

J. Atlee Young, who held an organ position and had a private class in Augusta, Ga., last year, is now connected with the piano department of the Westminster School in Rutherfordton, N. C., where he is teaching with much success.

Mendelssohn's "Elijah" will be sung at Christ Episcopal Church, Glen Ridge, N. J., by a vested choir of 100 voices on Thursday evening, Feb. 10. The principal soloist will be George H. Downing. George G. Daland will conduct the oratorio.

Jacques Cointi is contemplating the production of an operetta called "Come Back to Bohemia," music by Kenneth Murchison and book by George Chapell, both of whom are architects by profession, who have written successfully in an amateur way.

Mrs. Eleanor Sproat Deal gave an interesting account of her trip to Los Angeles last summer, as the Rhode Island representative to the National Federation of Music Clubs, before the Monday afternoon meeting of the Providence (R. I.), MacDowell Club on Jan. 17.

Mrs. Albert Charles Phillips, president of the Seattle (Wash.) branch of the American Red Cross Society, gave a musical tea on Jan. 20. Those assisting on the program were Kathleen Shipen, pianist; Ernest Fitzsimmons, violinist, and Mrs. Clare E. Farnsworth, soprano.

Carl Webster, Frederick Mahn and Ernst Perabo, the veteran pianist of Boston, gave a program of cello, violin and piano music in Weston, Mass., on Jan. 18, for the First Parish Friendly Society of that town. Mrs. Mabel M. Scully, soprano, was an assisting artist.

Irma Seydel, the Boston violinist, played in concert in that city on Jan. 18,

the program being arranged by the officers of the German and Austrian-Hungarian ships now in Boston harbor. The concert was given for the benefit of the widows and orphans of the German soldiers.

Music from composers of the early nineteenth century formed the program given before the music department of the Century Club of Scranton, Pa., on Tuesday, Jan. 11. The soloists appearing were Ellen M. Fulton, piano; Mrs. H. H. Brady, soprano, and Mrs. Robert Brand, violin.

A program of Afro-American songs and Hawaiian music was given on Jan. 14 in the Minnequa public school, near Pueblo, Col., by the school students, assisted by Will Buchanan, bass; Mrs. Rodman, soprano; Charles Bannister, violinist; the Ladies' Quartet and Pupils' Quartet.

The Monday Musical Club of Pueblo, Col., devoted Jan. 10 to a MacDowell program. Mr. Freeman C. Rogers directed the program, and works by the great composer were given by Mrs. H. W. Harris, Ralph Walmsley, Mrs. J. D. Kellogg, Mrs. J. A. Ramsey and Mrs. Albert M. Clendenen.

The study of women composers was taken up at the weekly meeting of the Camp Hill Musical Club of Harrisburg, Pa., Jan. 19. Works of Marie Crosby, Isabel Stuart North, Maude Ba'dwin White, Alicia Scott, Maude Spencer Ward and Margaret Lang were presented by the club members.

The third division of the Schumann Club of Rockford, Ill., gave the musical program at the meeting of the club, on Monday afternoon, Jan. 17. Those taking part were Charlotte Liomin, Mrs. Bessie Schlagel, Thora Christopherson, Lucille Paulson, Helen Lohman, Dorothy Schulein, Jane Cannell and Katherine Porter.

Emerson Williams, baritone; Florence Mulholland, soprano; Rena Mackay Forsyth, J. MacLean Johnston and James Clark were heard in an enjoyable program given at Masonic Temple, Brooklyn, on Jan. 28, by Clan MacDonald, No. 33, Order of Scottish Clans, in honor of the 156th anniversary of the birth of Robert Burns.

Albert W. Snow, organist of the Church of the Advent, Boston, and Francis W. Snow, organist of the Second Unitarian Church, Beacon Street and Audubon Road, that city, gave a recital in the latter edifice on Jan. 27, under the auspices of the New England Chapter, American Guild of Organists. There was a large attendance.

The opening of the First Welsh Baptist Church of Scranton, Pa., was marked by special musical services. The new organ was played by Elizabeth Hughes. In the morning, solos were admirably rendered by Thomas Abrams and Mrs. Myfanwy Beynon-Phillips. At the evening service the soloists were Mrs. Ruth Beddoe-Richards and Edith Roberts.

David A. Tobey, basso and cantor of the Temple Israel Choir, Boston, was soloist with the Amphion Club of Melrose, Mass., a male chorus, with E. Cutter, Jr., conductor, at a concert given in the auditorium of the Boston City Club on Jan. 27. Mr. Tobey sang songs by Carpenter, Foote and Mabel W. Daniels. J. C. Richardson, tenor, also assisted the club.

George Bob Wick, baritone, has been appointed soloist at the Second Presbyterian Church of Pittsburgh, Pa., and has opened a studio in the Reymers Building in that city. Mr. Wick was a member of the Savage Opera Company, and was located in New York for a number of years, where he was associated with Homer N. Bartlett and the late Charles B. Hawley.

At the annual concert of the Yorkville Social Center, held on Jan. 13 in Pub-

lic School No. 66, 421 East Eighty-eighth Street, New York, the music was provided by the Beethoven Musical Society and the People's Music League of the People's Institute, and was enthusiastically received. The soloists were Charles Prescott Poore, cello; Abraham Goldfuss, violin; Mrs. Emil Rhode, piano, and Obrad Djurin, tenor.

Under the auspices of the Woman's Club of Washington, Conn., a very successful recital was given by Mrs. Grace Walker Nichols, contralto, and Mrs. Antoinette Brett Farnham, pianist, both of New Haven, Conn., at the home of Mrs. Belden B. Brown on Friday evening, Jan. 21. A singing school has recently been established by the Washington Woman's Club, under the able direction of J. W. Crosley of Danbury, Conn.

The Musical Art Club contributed an excellent program to the season's music in the concert given Saturday evening, Jan. 22, at the Floral Garden, Broadway and 146th Street, New York. Arkady Bourstin, violinist; Leona Shirwin, soprano; Vladimir Dubinsky, cellist; Bernard Steinberg, baritone, and Paul Petri, tenor, were the soloists. An Arensky Trio for piano, violin and cello, was played by Lina Sosno, H. Loventhal and V. Dubinsky.

The Lemoyne Musical Club was organized at a meeting at Lemoyne, Pa., held Wednesday evening, Jan. 19, at the home of W. Mumma. Officers were elected and plans were discussed for the organization of an orchestra and a chorus of mixed voices under the direction of E. A. Doepke of Wormleysburg. Officers of the club are: President, Harry R. Welsh of Harrisburg; secretary, Frances Sutton; treasurer, Galen Schlieter; musical director, E. A. Doepke.

Compositions of Henselt and Rubinstein were given at the weekly meeting of the Matinee Musicale Club of York, Pa., on Thursday, Jan. 20, at the home of Marie A. Kunkle. Those taking part in the program were Frances Greenewalt, Ruby Wiest, Hilda Lichtenberger, Elizabeth Brostrum, Henrietta Wiest, Mary Bond, Florence Stump, Emma Bosshart and Grace Mundorf. A paper on the lives and works of the two composers was read by Elizabeth Reed.

The special vespers service for January at the Porter Congregational Church, Brockton, Mass., consisted of a program for women's voices, under the direction of George Sawyer Dunham, the organist and director. Among the numbers were "Ave Maria," Marchetti; "Agnus Dei," Bizet, and the cantata, "St. Mary Magdalene," by Vincent d'Indy. The Prelude and Offertory were numbers for pianoforte and organ, the pianist being Mrs. Stephen P. Alden, Mr. Dunham's sister.

The voice pupils of Mabelle J. Graves were heard in a well-arranged program in the auditorium of the new High School building at Mechanicsville, N. Y., on Thursday evening, Jan. 20. Those taking part in the program, which included solos and ensemble work, were Florence Gitsham, Elsie Engwer, Robert Jones, Charles Sheldon, Sidney Cromer, Mrs. Harmon Patrick, Mrs. George F. Hall, Helene Bazinet and Leonard Howard. The accompanists were Eva Norman and Ethel Tidmarsh.

A program of "nuptial music" was given by Charlotte Betts, soprano; Mrs. A. S. Cuthbertson, organist, and Mildred Hyde, violinist, members of the faculty of the Pueblo (Col.) College of Music, at the College recently. Another interesting musical program, given recently in Pueblo, was by Forest Chapter, Daughters of the Confederacy. Those taking part were Mrs. Mahlon Saxton, soprano; Evelyn Caldwell, soprano; Mrs. Vincent Adams, contralto, and the members of the Ladies' Quartet.

An interesting program of organ music was given in Cedar Rapids, Iowa, on Sunday, Jan. 16, by Harry Dyer Jackson, organist of the First English Lutheran Church. A large audience heard a program that included many of the famous classic compositions. Mr. Jackson was assisted by the Imperial Quartet, Allen Metcalf, Bruce Metcalf, Karl Schaeffer and Wallace Metcalf, and Marie De Hart, soprano; Mrs. Esther Krabbenhoff, contralto, with Mrs. Harry Dyer Jackson at the piano.

A musicale was given Thursday evening, Jan. 20, in the Emmanuel Reformed Church, York, Pa., under the auspices of the Builders' Sunday School Class. The principals were: Murray Ness, tenor; William Fisher, basso; Miss Hilda Lichtenberger, soprano, assisted

by the church choir, under the leadership of Chorister Grove, and Elsie Byers, reader. A male quartet, composed of Messrs. Siller, Snyder, Roth and Shenberg gave several songs and Clarence Leash gave a trombone solo.

The inaugural recital of the organ at St. Luke's Church, Brooklyn, N. Y., was the occasion for an especially interesting program given by H. Brooks Day, organist, assisted by Vera Robbins Brown, soprano. The Largo from the "New World" Symphony, the Doric Toccata of Bach, MacDowell's "Just Outside the Prince's Door" and the Volkmann Allegretto were included in Mr. Day's offerings. Miss Brown's voice was pleasingly heard in the Bach-Gounod "Ave Maria" and Mr. Day's sacred song, "Fierce Was the Wild Billow."

At the recent student recital of the Washington (D. C.) College of Music the following took part: Mary Thompson, Henri Christiani, Marie Rysanek, Kathryn Bouck, Effie Drexilius, Harry Waller and Augusta Bergmann. An important feature was an orchestra of forty, under the leadership of C. E. Christiani. Mrs. Frank Byram presented several pupils in recital, those taking part being Marion Balinger, Jane Crawford, Esther Croggan, Mary MacFarland, Frances Bronson, Milo Summers and Frances Burgess.

Director Morrison of the Oberlin Conservatory of Music, Oberlin, O., has announced the artist course for the second semester of the college year. It opens on Feb. 14 with a song recital by Mme. Povla Frisch, the Danish soprano. On March 4 the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will give a symphony concert, Cornelius Van Vliet, soloist. Maud Powell appears in a piano recital on March 21, and on May 2 Ossip Gabrilowitsch will give a piano recital. The course closes on May 16 with a symphony concert by the Chicago Symphony Orchestra, in conjunction with the Oberlin May Festival.

Pupils of Mrs. Leila Mae Ayres appeared in recital Monday evening, Jan. 17, at Mrs. Ayres's studio. A pleasing program of piano and violin compositions was given by the following students: Isadore Munger, Bernice Hoover, Gracia Koch, Charlotte Kinch, Elsie Bell, Lester Doran, Margaret Brown, Thealander Hoover, Melba Bell, Marjory Clayton, Earl Ballentine, Beatrice Fry, Norah Bell, Katherine Welch, Ruth Holmquist, Alice Cope, Gerald Rush and Chauncey Calkins. Mrs. Lawton sang the aria, "Dost Thou Know," from "Mignon"; the "Sapphic Ode," by Brahms, and "How Much I Love You," by La Forge.

Dr. E'mer Jay Schmidt, tenor, and William E. Van Doren, cornetist, were the soloists appearing in the eleventh Sunday afternoon concert being given under the auspices of the Chicago Turngemeinde, on Sunday afternoon, Jan. 23, by Ballmann's Orchestra. Scenes from "Die Walküre" were given by the vocal soloist, and the Hoch "Theresa Polka" was played by Mr. Van Doren, with orchestral accompaniment. Popular music by the orchestra included the Bodewalt "Uncle Tom's Cabin," a dream picture of the South; the von Blon "Whisperings of Love" and the Hesmer humorous sketch, "A Chinese Wedding Procession."

The Musical Art Club of New York has elected the following officers for 1916: Dr. A. N. Lyons, president; Dr. J. Hammer, first vice-president; Mrs. A. Rothenberg, second vice-president; Dr. J. Barrett, treasurer; M. J. Epstein, financial secretary; May Fine, recording secretary, and Ida Simpson, corresponding secretary. The Board of Directors and chairmen of the different committees are Mrs. J. Hammer, Mrs. A. Sosno, Mrs. J. Karp, Mrs. A. N. Lyons, Dr. R. I. Rubin, B. Steinberg, M. Kaufman, V. Dubinsky, Mrs. E. Sherry, Mrs. C. Hyman, Marie Kaye, Mrs. L. Samoiloff, L. Samoiloff, N. Ulanor, M. Zwiback, S. H. Epstein and Dr. J. A. Press.

The study of Scandinavian music by the Atlantic City, N. J., Crescendo Club was resumed on Jan. 4, when the composers and interpreters studied were Soderman, Berwald, Ivar Hallstrom, Adolph Lindblad, Jenny Lind and Otto Lindblad. On Jan. 18, folk songs were studied, under the leadership of Mrs. Arthur Bolte, and the work of Ludwig Norman, Emil Sjögren, Hugo Alfvén and Hallen Stenhamer, and of Christine Nilsson, as an interpreter, was considered. Members of the club taking part were Mrs. Chew, Mrs. Parsons, Mrs. DeGraw, Mrs. Brick, Mrs. Cowperthwaite, Mrs. Cuskaden, Maude Bozeth, Miss B. Mees and Margaret Divene.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA no later than Friday of the week preceding the date of publication.

## Individuals

Alda, Mme. Frances.—New York (Biltmore Musicale), Feb. 11.  
 Atwood-Baker, Martha.—Malden, Mass., Feb. 7 and 17.  
 Aithouse, Paul.—Mt. Holyoke, Mass., Feb. 15.  
 Bauer, Harold.—New York (Æolian Hall), Feb. 5.  
 Becker, Dora.—Newark, N. J., Feb. 18, 19, 25; Lewisburg, Pa., Feb. 24 (Bucknell University).  
 Besekirsky, Wassily.—Poughkeepsie, Feb. 9; North East, Pa., Feb. 20; Portland, Me., Feb. 24; Paterson, N. J., Feb. 27; Philadelphia, March 10, 11.  
 Biggs, Richard Keys.—New York (Washington Irving High School), Feb. 6, 13, 20, 27.  
 Bourstin, Arkady.—Philadelphia, Feb. 7; West Roxbury, Mass., Feb. 17; New York City, Feb. 19 (second recital).  
 Brenner, Orina Elizabeth.—Marlboro, N. Y., Feb. 5; New Milford, Conn., Feb. 9; Plymouth, Mass., Feb. 16.  
 Bridewell, Mme. Carrie.—Greenwich, Conn., April 11; Keene, N. H., May 19.  
 Brillhard, G. Davis.—Glenwood Springs, Col., March 13; Rifle, Col., March 14; De Beque, Col., March 15; Grand Junction, Col., March 16; Montrose, Col., March 17; Gunnison, Col., March 18.  
 Butler, Harold L.—Independence, Kan., Feb. 7; Lawrence, Kan., Feb. 9; Kansas City, Feb. 14; Herington, Kan., Feb. 15; Newton, Kan., Feb. 16; Pratt, Kan., Feb. 17; White City, Kan., Feb. 18.  
 Burnham, Thuel.—Abilene, Tex., Feb. 11; Norman, Okla., Feb. 14; Wichita, Kan., Feb. 15; Lindsburg, Kan., Feb. 16; Leavenworth, Kan., Feb. 17; Kansas City, Mo., Feb. 18; Lansing, Mich., Feb. 22; Monmouth, Ill., Feb. 25; Dubuque, Iowa, Feb. 28.  
 Christie, Winifred.—New York City, Feb. 23.  
 Claussen, Julia.—St. Paul, Feb. 10; Minneapolis, Feb. 11; La Crosse, Wis., Feb. 12; Beloit, Wis., Feb. 14; Madison, Wis., Feb. 15; New York, Feb. 25; Cleveland, March 3; Chicago, March 5 and 31; Chicago, April 1; Urbana, Ill., April 3.  
 Cochran, Eleanor.—Week of Feb. 14, Erie, Pa.; Dunkirk, Pa.; Meadville, Pa.; Warren, Pa.; March, New York and Pennsylvania States.  
 Copeland, George.—New York, Feb. 8; Boston, Feb. 14, 17, 21, 24; New York, March 1; Detroit, March 2; Boston, March 25.  
 Cox, Calvin.—Brooklyn, N. Y., Feb. 14, 27.  
 Craft, Marcella.—Midwinter Festival, San Antonio, Tex., Feb. 16; Chicago, March 3, 4; Springfield, Ohio, March 6; Philadelphia, April 7, 8; Riverside, Cal., April 23.  
 Culp, Julia.—New York (Carnegie Hall), Feb. 10 and 11.  
 Dale, Esther.—Bartlettboro, Vt., Feb. 16; New York City (New Assembly Concert, Hotel Plaza), March 16.  
 Dunham, Edna.—Chicago, Feb. 19; Ames, Iowa, Feb. 25.  
 Eldridge, Alice.—South Weymouth, Mass., Feb. 10; Cambridge, Mass. (Boston Symphony Orchestra), March 23.  
 Elman, Mischa.—New York (Carnegie Hall), Feb. 12.  
 Ellerman, Amy E.—New York City, Feb. 5; Brooklyn, N. Y., Feb. 14; Brooklyn, N. Y., April 9.  
 Ellery, Bessie Collier.—Boston, Feb. 28.  
 Falk, Jules.—Chambersburg, Pa., Feb. 7; Harrisburg, Feb. 10; Lock Haven, Feb. 11; Altoona, Feb. 14; Johnstown, Feb. 17; Pittsburgh, Feb. 18; Cleveland, Feb. 21; Toledo, Feb. 22; Chicago, Feb. 23; Kansas City, Feb. 25; Hot Springs, Ark., Feb. 28.  
 Figué, Katherine Noack.—New York (Hotel Plaza), Mar. 29; Brooklyn, Apr. 24; Greenville, N. J., Apr. 25.  
 Frisch, Povla.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.  
 Friedberg, Carl.—New York, Feb. 7; Erie, Pa., Feb. 15; Dunkirk, Pa., Feb. 16; Meadville, Pa., Feb. 17; Warren, Pa., Feb. 18; Philadelphia, Feb. 20; Paterson, Feb. 27; New York, Mar. 11; week of Mar. 15, Macon, Ga.; Knoxville, Tenn.; New Orleans, La.; St. Louis, Mo., State of Kentucky and Texas.  
 Gabrilowitsch, Ossip.—New York (Æolian Hall), Feb. 24.  
 Gebhard, Heinrich.—Arlington, Mass., Feb. 8; Melrose, Mass., Feb. 9; Plymouth, Mass., Feb. 10; Mansfield, Mass., Feb. 14.  
 Gideon, Henry L.—Boston, Feb. 8 (aft.); Boston, Feb. 8 (evg); Lynn, Feb. 9; Boston, Feb. 15; Wellesley, Feb. 17; Wakefield, Mass., Feb. 18; Boston, Feb. 19; Boston, Feb. 22; Lynn, Feb. 23; Boston, Feb. 29; New York City, March 18; Wellesley, Apr. 7.  
 Glenn, Wilfred.—Boston (Handel and Haydn), Feb. 27; Fishkill, March 1 and April 13; Newark, April 27; Schenectady, May 6.  
 Graveure, Louis.—Baltimore, Feb. 11.  
 Gunn, Kathryn Platt.—New York, Feb. 9, 12, 16; Brooklyn, Feb. 17, 22; New York, Mar. 1; Brooklyn, March 2; Brooklyn, March 12.  
 Hamlin, George.—New York (Æolian Hall), March 2.  
 Harper, Edith Baxter.—Middletown, Conn., Feb. 17.  
 Harrison, Charles.—Houston, Tex., Feb. 13; Corpus Christi, Feb. 15; Arkadelphia, Feb. 18.  
 Harrison, Beatrice.—New York (Carnegie Hall), Feb. 6; Houston, Tex., Feb. 13.

Harrod, James.—Lindsborg, Kan., April 16, 17; Schenectady, May 6; Nashua, May 18, 19.  
 Hazzard, Marguerite.—New York, Feb. 14; Sing Sing, Feb. 22; New York City, Feb. 29.  
 Henry, Harold.—Faribault, Minn., Feb. 7; Huntington, W. Va., Feb. 18.  
 Holt, Gertrude.—Boston, Feb. 9; Providence, R. I., Feb. 12; Portland, Me., Feb. 22, 23; Hingham, Mass., Mar. 8; Providence, R. I., Mar. 22; Somerville, Mass., Mar. 23; Rockland, Mass., Apr. 7.  
 Hubbard, Havrah (W. H.).—(Opera Talks).—Brooklyn, Feb. 9; New York, Feb. 10.  
 Huss, Henry Holden.—Newburgh, N. Y., Feb. 16.  
 Hunt, Helen Allen.—Beverly, Mass., Feb. 13.  
 Jacobsen, Sascha.—Brownsville, N. Y., Feb. 6; Toronto, Feb. 18; Buffalo, Feb. 29; New York (Æolian Hall), March 4.  
 Jefferts, Geneva.—New York, Feb. 13.  
 Jordan, Mary.—Brooklyn (Apollo Club), Feb. 29.  
 Kaiser, Marie.—New York (Arion), Feb. 13; Fall River, Feb. 21.  
 Kindler, Hans.—Philadelphia, Feb. 25.  
 Krueger, Adele.—Hoboken, N. J., Feb. 10; Newark, N. J., Feb. 29.  
 Land, Harold.—Yonkers, N. Y., Feb. 22; Newark, March 14; Trenton, N. J., Apr. 15; New York City, Apr. 10.  
 Leginska, Ethel.—St. Louis, Feb. 8; Erie, Pa., Feb. 10.  
 Littlefield, Laura.—Roxbury, Mass., Feb. 17.  
 London, Marion.—Montreal, Can., Feb. 6 to 20, inclusive; New York, Feb. 21.  
 Macmillen, Francis.—Brooklyn (Academy), Feb. 16.  
 MacPherson, Louise.—New York (Æolian Hall), Feb. 10.  
 McCormack, John.—Richmond, Va., Feb. 15.  
 McCue, Beatrice.—New York City, Feb. 29.  
 McMillan, Florence.—Bridgeport, Ct., Feb. 14, 15; Trenton, N. J., Feb. 16; Bogota, N. J., Feb. 18; Brooklyn (Institute), Feb. 25.  
 Malkin, Joseph.—Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.  
 Mannes, David and Clara.—Vinton, Ia., Feb. 15; Cedar Rapids, Ia., Feb. 16.  
 Middleton, Arthur.—Brooklyn, Feb. 13, with Philharmonic Orchestra; Buffalo, Feb. 14 (with Orpheus Club); San Antonio, Tex., Feb. 17, recital.  
 Miller, Christine.—Detroit, Feb. 6; Owatonna, Minn., Feb. 15; Faribault, Feb. 16; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27; Utica, N. Y., March 2; Erie, Pa., March 3; Richmond, Va., March 6; Godfrey, Ill., March 29.  
 Miller, Reed.—New York (Mendelssohn Glee), Feb. 9; Brooklyn (Philharmonic), Feb. 13; Montreal, Feb. 23; Chicago, Mar. 4, 5; Dubuque, Ia., Mar. 6; Schenectady, N. Y., Mar. 8; White Plains, N. Y., Mar. 13.  
 Morrissey, Marie.—Bridgeport, Conn., Feb. 9; Wellesley, Mass., Feb. 25; Jersey City, April 25; Russian Symphony tour, April 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.  
 Ohrman, Chilson.—Bay City, Mich., Feb. 8; Memphis, Tenn., Feb. 14 (with Minneapolis Symphony Orchestra); Birmingham, Ala., Feb. 16.  
 Oulukanoff, N.—Boston, Feb. 9; Worcester, Mass., Feb. 12; Haverhill, Mass., Feb. 24; Exeter, N. H., Feb. 27; Worcester, Mass., March 2; Boston, March 26.  
 Paderewski, Ignace.—New York (Biltmore Musicale), Feb. 11.  
 Patterson, E. Eleanor.—Springfield, Ohio, Feb. 7; Napoleon, Ohio, Feb. 11; Kenton, Ohio, Feb. 16; Mt. Victory, Ohio, Feb. 17; Cuyahoga, Ohio, March 3; Shamokin, Pa., March 28.  
 Peege, Charlotte.—St. Louis, Feb. 6, Milwaukee, Feb. 20.  
 Pilzer, Maximilian.—New York (Liederkrantz Society), Feb. 6.  
 Rasely, George.—Northampton, Mass., Feb. 14, 15; Boston, March 2; Bloomfield, N. J., March 3.  
 Richards, Lieut. Percy.—New York (Woman's Republican Club), Feb. 12; New York (Manhattan Casino), Feb. 14; New York (Union League Club), Mar. 9; Brooklyn (Institute), Mar. 19; New York (Carnegie Hall), Apr. 1.  
 Roberts, Emma.—Chicago, Feb. 8.  
 Rogers, Francis.—Boston, Feb. 6, Feb. 7, New York, Feb. 20.  
 Schnitzer, Germaine.—New York (Carnegie Hall), Feb. 7.  
 Schofield, Edgar.—Buffalo, Feb. 29.  
 Shaw, Loyal Phillips.—Brookline, Mass., Feb. 16.  
 Schulz, Leo.—New York (Carnegie Hall), Feb. 4.  
 Simmons, William.—Hartsville, S. C., May 3 and 4.  
 Smith, Ethelynde.—Philadelphia, Feb. 17; Newark, Feb. 18.  
 Spalding, Albert.—New York (Biltmore Musicale), Feb. 11.  
 Spiering, Theodore.—New York (Æolian Hall), Feb. 18.  
 Spross, Charles Gilbert.—New York (Mozart Society), Feb. 5.  
 Starr, Evelyn.—Huntington, W. Va., Feb. 18.  
 Stillwell, Marie.—Newark, N. J., Feb. 5; Brooklyn, N. Y., Feb. 13; Brooklyn, N. Y., Feb. 27; New York, Feb. 29.  
 Sundelius, Marie, Mme.—Melton, Mass., Feb. 10; New York (Philharmonic Orchestra), Feb. 29; Kansas City, March 7; Concord, N. H., March 10; Philadelphia, March 13; Chicago, March 19; New York (Carnegie Hall), March 25; New York (Carnegie Hall), April 1; New York (Hotel Astor), April 27; Boston, June 4; New Britain, Conn. (Swedish Festival), June 8, 9; Omaha, Neb., June 19, 20.  
 Szumowska, Antoniette.—Brooklyn, Feb. 7 and 14.

## NEW YORK CONCERT CALENDAR

## February.

5—Young People's Symphony Concert, afternoon, Carnegie Hall.  
 5—Harold Bauer, piano recital, afternoon, Æolian Hall.  
 5—Philharmonic Society, evening, Carnegie Hall, Olive Fremstad soloist.  
 5—Sarah Sokolsky-Fried, piano and organ recital, evening, Æolian Hall.  
 6—Philharmonic Society, afternoon, Carnegie Hall.  
 6—Symphony Society of New York, afternoon, Æolian Hall.  
 6—Rose Laurent, song recital, evening, Æolian Hall.  
 6—Julia Hill, song recital, evening, Bantbox Theatre.  
 7—Germaine Schnitzer, piano recital, evening, Carnegie Hall.  
 7—Carl Friedberg, piano recital, afternoon, Æolian Hall.  
 7—Calvary Choir, a cappella recital, with John Bland, tenor, evening.  
 8—Kneisel Quartet, evening, Æolian Hall.  
 9—Kathleen Parlow and Ernest Hutcheson, joint recital, Æolian Hall.  
 10—Louise MacPherson, piano recital, afternoon, Æolian Hall.  
 10—Margarete Volavy, piano recital, evening, Æolian Hall.  
 10—Philharmonic Society, evening, Carnegie Hall.  
 11—Philharmonic Society, afternoon, Carnegie Hall.  
 11—Biltmore Musicale, Hotel Biltmore, morning; soloists, Frances Alda, Ignace Paderewski, Albert Spalding.  
 11—Symphony Society of New York, afternoon, Æolian Hall, Josef Hoffmann, soloist.  
 12—Mischa Elman, violin recital, Carnegie Hall, afternoon.  
 12—Symphony Society of New York, afternoon, Æolian Hall, Josef Hoffmann, soloist.  
 13—John McCormack, song recital, afternoon, Carnegie Hall.  
 14—Grace Whistler, song recital, evening, Æolian Hall.  
 15—Yolanda Mero, piano recital, Æolian Hall, afternoon.

Tollefsen, Mr. and Mrs. Carl H.—New York, March 25.  
 Van der Veer, Nevada.—New York, Feb. 10; Brooklyn, Feb. 13 (Philharmonic); Schenectady, March 8; White Plains, N. Y., March 13.  
 Verd, Jean.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.  
 Volavy, Marguerite.—New York (Æolian Hall), Feb. 10.  
 Wells, John Barnes.—Bridgeport, Conn., Feb. 9; Harrisburg, Feb. 10; New York, Feb. 12; New York (MacDowell Club), Feb. 15; New York, Feb. 28; Syracuse, March 2.  
 Williams, Grace Bonner.—Amsterdam, N. Y., Feb. 24; Boston, Feb. 27.  
 Wheeler, Elizabeth.—Ottawa, Can., Feb. 8.  
 Wheeler, William.—Ottawa, Can., Feb. 8; Williamstown, Mass., Feb. 10; New York, March 5.  
 Webster, Carl.—Walton, N. Y., Feb. 9; Geneseo, N. Y., Feb. 11; Amesbury, Mass., Feb. 14; Exeter, Mass., Feb. 21; Thomaston, Conn., Feb. 24.  
 Werrenrath, Reinold.—Norfolk, Va., Feb. 8; Savannah, Ga., Feb. 10; Hartsville, S. C., Feb. 11; Jacksonville, Fla., Feb. 12; Terre Haute, Ind., Feb. 14; Indianapolis, Ind., Feb. 15; Dayton, Ohio, Feb. 17; Detroit, Mich., Feb. 18; New York University, New York City, Feb. 22; Flushing, N. Y., Feb. 23; Montclair, N. J., Feb. 24; Philadelphia, March 1, 2, 3, 4; Auburn, N. Y., March 6; Des Moines, Iowa, March 9; Duluth, Minn., March 10; Wichita, Kan., March 13; Tulsa, Okla., March 14.

## Orchestras, Quartets, Choruses, Etc.

Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Feb. 11. Soloists, Mme. Frances Alda, Ignace Paderewski, Albert Spalding.  
 Boston Symphony Orchestra.—New York (Carnegie Hall), Feb. 17, 19; March 16, 18.  
 Boston Quartet.—Boston, March 1.  
 Bostonia Sextette Club.—Lynchburg, Va., Feb. 5, 7; Canton, Ohio, Feb. 8; Findlay, Ohio, Feb. 9, 10, 11; Lake Forest, Ill., Feb. 12; Ripon, Wis., Feb. 14, 15; Moorhead, Minn., Feb. 16; Duluth, Minn., Feb. 17; Mankato, Minn., Feb. 18; Jackson, Minn., Feb. 19, 21; Zumbrota, Minn., Feb. 22; Decorah, Iowa, Feb. 23; Eldora, Iowa, Feb. 24; Normal, Ill., Feb. 25; La Grange, Ind., Feb. 26; Kendallville, Ind., Feb. 28; Ligonier, Ind., Feb. 29; Auburn, Ind., March 1; Evansville, Ind., March 2; Princeton, Ind., March 3; Washington, Ind., March 4, 6; Grand Rapids, Mich., March 7; Traverse City, Mich., March 8, 9; Saginaw, Mich., March 10, 11; Ilion, N. Y., March 13; Hudson Falls, N. Y., March 14; Waterville, N. Y., March 15; Pulaski, N. Y., March 16.  
 Chicago Symphony Orchestra.—Milwaukee, Feb. 7; Chicago, Feb. 10; Peoria, Feb. 14; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28; Chicago, March 7, 9; Milwaukee, March 13; Madison, March 14; Oak Park, March 20; Detroit, March 27; Cleveland, March 28; Dayton, March 29; Milwaukee, April 3; Chicago, April 4; Chicago, April 10; Aurora, April 17.  
 Flonzaley Quartet.—Chicago, Feb. 8; Joplin, Feb. 10; Georgetown, Tex., Feb. 14; Belton, Tex., Feb. 15; Baltimore, Feb. 18; New York, Feb. 19 to March 12.  
 Kneisel Quartet.—New York (Æolian Hall), Feb. 8, March 7, 21; Philadelphia, Feb. 10; Lancaster, Pa., Feb. 11; New York, Feb. 12; Princeton, Feb. 15.  
 Jacobs Quartet, Max.—Long Branch, Feb. 18.

Margulies Trio.—New York (Æolian Hall), Feb. 29.

Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Feb. 11, March 10, March 17, March 31; Young People's Concert, Feb. 4, March 24; St. Paul (Auditorium), Jan. 27, Feb. 10, March 9, March 16, March 30; New York (Carnegie Hall), Feb. 25; Midwinter Tour—St. Joseph, Mo., Feb. 12; Kansas City, Mo., Feb. 13; Memphis, Tenn., Feb. 14; New Orleans, La., Feb. 15; Birmingham, Ala., Feb. 16; Nashville, Tenn., Feb. 17; Louisville, Ky., Feb. 18; Lexington, Ky., Feb. 19; Youngstown, Ohio, Feb. 21; Oswego, N. Y., Feb. 22; Rome, N. Y., Feb. 23; Boston, Mass., Feb. 24; Springfield, Mass., Feb. 25; New York City, Feb. 26; Syracuse, N. Y., Feb. 28; Oil City, Pa., Feb. 29; Columbus, Ohio, March 1; Dayton, Ohio, March 2; Cleveland, Ohio, March 3, 4; Oberlin, Ohio, March 4; Chicago, Ill., March 5.

New York Chamber Music Society.—New York (Æolian Hall), March 9.

New York Philharmonic Society.—New York (Carnegie Hall), Feb. 5, 6, 10, 11; Æolian Hall, Feb. 12; Brooklyn, Feb. 13, March 12; Carnegie Hall, Feb. 20, 24, 25, 27; March 2, 3, 5, 10, 11, 23, 24, 26.

Rich Quartet of Philadelphia.—Philadelphia, Feb. 11 and April 26.

Russian Symphony Society.—Four concerts of Russian Music, Carnegie Hall, New York, Feb. 19, March 18. Soloists—Lina Cavalleri, Lucien Marguerite, Maria Kuznetsova, Evelyn Starr, Marguerite Liszniewska.

San Francisco Symphony Orchestra.—San Francisco, Feb. 4, 18, 25; March 10, 24, 31.

Sinsheimer Quartet.—New York (Rumford Hall), March 28; Orange, N. J., April 19.

St. Louis Symphony Orchestra.—St. Louis, Feb. 4, 5, 11, 12; Fort Worth, Tex., Feb. 14; San Antonio, Tex., Feb. 15, 16, 17; St. Louis, March 3, 4, 10, 11, 17, 18; San Antonio Musical Festival, Feb. 15, 16, 17.

Symphony Society of New York.—New York (Æolian Hall), Feb. 6, 11, 13, 27; March 3, 5; Brooklyn, Jan. 29, Feb. 12.

Tollefsen Trio.—Maplewood, N. J., March 16.

Young People's Symphony Concert.—New York (Carnegie Hall), Feb. 5, 26, March 11.

## Organist Disappears and Tragedy Is Feared

Charles Crump, sixty-two years old, a well-to-do musician and real estate owner living at 190 Wilson Street, Williamsburg, disappeared from his home on the evening of Jan. 9, and his family and friends, according to the New York Times, fear that he has been murdered. Mr. Crump was the organist at De Witt Memorial Church, 280 Rivington Street, Manhattan, and on the night of his disappearance played at the church and then started home alone. Private detectives were notified of his disappearance the next day, but as yet have found no trace of him.

## Musicians Guests of Mrs. Frederick Steinway

Mrs. Frederick T. Steinway entertained thirty of her friends, including singers and instrumentalists, on Jan. 29, at the Longacre Theater, at a performance of "The Great Lover," and later at supper. In the party were Mr. and Mrs. Josef Hofmann, Mr. and Mrs. Efram Zimbalist, Mme. Julia Culp, Mme. Melanie Kurt, Mr. and Mrs. Walter Damrosch, Daniel Frohman, Mr. and Mrs. Theodore E. Steinway and Mr. and Mrs. Herman Irion.

## Oscar Seagle Triumphs with Minneapolis Orchestra

Word has been received in New York of the noteworthy success of the concert of the Minneapolis Symphony Orchestra last Sunday in Minneapolis, at which Oscar Seagle, the distinguished American baritone, was soloist. The telegraphic report shows that 500 people were turned away, being unable to secure seats or standing room. Mr. Seagle sang two arias and four songs, and the rule of no encores was broken after repeated recalls. The baritone added two numbers to the program.

## Bispham to Sing American Songs in Hippodrome Concert

In the all-American concert at the New York Hippodrome next Sunday evening, David Bispham will include in his list of songs one in manuscript written especially for him by Henry Holden Huss, and entitled "All the World's a Stage." He will also sing Wotan's Farewell from "Walküre" and songs by Sidney Homer and George Chadwick Stock.

## Geraldine Farrar to Return to Metropolitan as "Tosca"

Geraldine Farrar will make her first appearance of the season at the Metropolitan Opera House on Monday night, Feb. 14, in "Tosca." From that time until the close of the season Miss Farrar will continue her appearances in rôles of her usual repertoire, which is to include "Madame Butterfly," "Madame Sans-Gêne," "Carmen" and other operas. It was announced last Wednesday that her father, Sidney Farrar, who has been critically ill at Roosevelt Hospital, was much improved.

## 1915-16—SEASON—1915-16

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## DECLARES CINCINNATI CONSERVATORY RANKS WITH THE WORLD'S LEADING MUSICAL INSTITUTIONS

**Minnie Tracey Writes Her Impressions of Great School in Middle West—Many Notables in Faculty—High Ideals of Bertha Baur, the Present Directress—Fifteen Hundred Students**

By MINNIE TRACEY

AS MUSICAL AMERICA is always so interested in everything progressive in music in this country, it will doubtless be interested in having the impression of an eye witness with regard to one of our greatest musical institutions, the Cincinnati Conservatory of Music.

I, as a singer in many lands, have been called upon to visit, inspect and have also acted as judge upon the musical juries awarding the prizes to pupils in both the Paris Conservatory of Music and the Geneva Conservatory. Although I have never taught in any institution before, I have had occasion to understand, appreciate and study the workings of the greatest musical institutions of Europe, and I think without flattery of any kind, I may say that one of the most efficient institutions of its kind is the Cincinnati Conservatory, founded by a remarkable woman, Clara Baur, whom I never had the pleasure of knowing, but of whose life work I am in a position to judge. This institution is directed at present by her niece, Bertha Baur, her worthy successor in every way, certainly one of the most progressive, intellectual and charming women of the United States.

### 1500 Students

In the governmental institutions of the world a woman rarely or never has the opportunity of showing her ability as the directress of a musical conservatory. These positions are always held by men, and to see the technical business skill of a woman, who alone directs an institution of some fifteen hundred students in every detail, artistic as well as material, is, indeed, an interesting study.

At the Cincinnati Conservatory some two hundred and fifty students live in the Conservatory building, and every detail of their daily life, as well as their studies, is regulated and directed under Miss Baur's supervision.

The education here is a very broad and liberal one, including not only vocal and instrumental work, but also theory, composition, history as connected with music, literature, art development, everything combined to the general culture of the minds confided to this institution. There is a large contingent of young men included in the student body, but they, of course, do not live in the institution.

### A Remarkable Faculty

Miss Baur has grouped about her a remarkable staff of professors, whom she has gathered from the four corners of the world, all chosen not only for their celebrity, but also for their musical ability and capability to impart their knowledge to those intrusted to their teaching.

Signor Pier Adolfo Tirindelli is of European fame as an orchestral leader and violinist, and is always a delightful and cultured gentleman from every point of view. Under his remarkable conducting the orchestra of the conservatory, composed of the instrumental pupils of the institution, has grown to be a really splendid organization. The orches-

No. 1: Pier Adolfo Tirindelli, who conducts the conservatory orchestra; No. 2: A View of the Conservatory. No. 3: Marcian Thalberg, head of the piano department

tral concerts given here are remarkable for their excellent programs, and for the beautiful tone color of the orchestra, under the admirable conductorship of Signor Tirindelli.

The great American composer, Edgar Stillman-Kelley, is at the head of the composition department. Among the pianists are Marcian Thalberg, Mr. Evans, Theodor Bohlmann, Mr. Schwebel, Mr. Sederberg and Mr. Kraupner. In the voice department are Dr. Fery Lulek and John Hoffmann, and so on through the whole list, the faculty is a strong one.

These different elements are so welded together that the results are very remarkable, and I believe in the future, if my dream is realized of the birth of opera, that impresarii will direct their attention toward some of the unusual voices and budding talents of the young girls whom I have had the pleasure of teaching since my arrival as a member of the faculty of the Cincinnati Conservatory of Music. I myself have been intensely interested in the vocal and grand opera department which I have been called to Cincinnati to direct.

### A Forecast

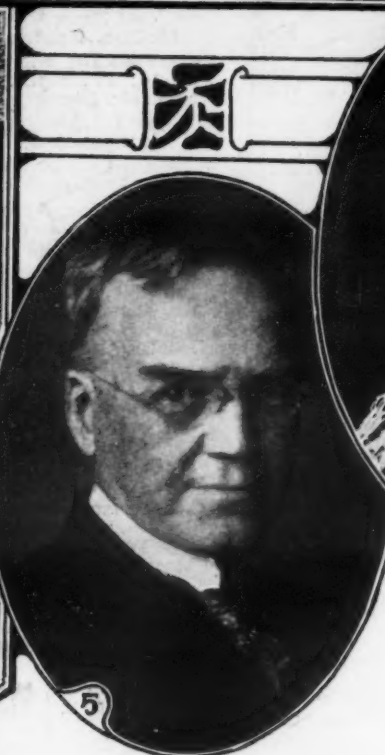
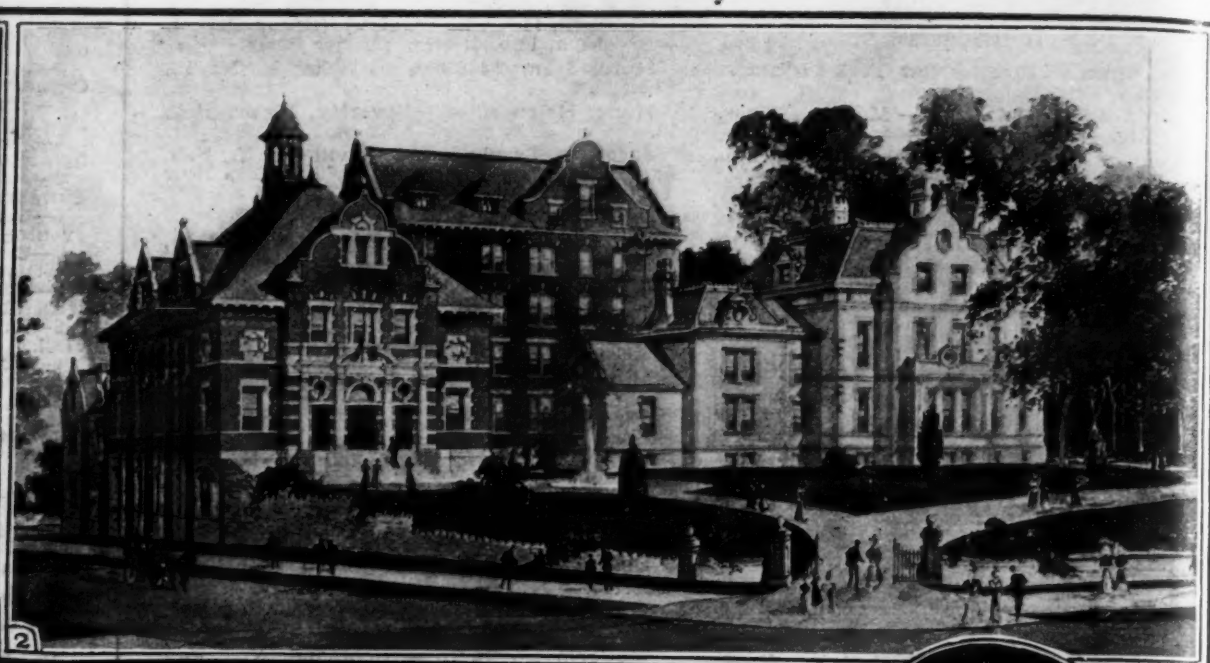
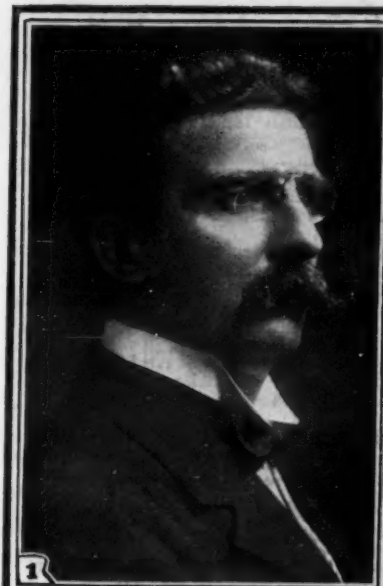
When Americans have learned to rely upon their own musical judgment and

have awakened in themselves the pride of discovery for home talent, such institutions as the Cincinnati Conservatory of Music will become a center for the birth of young talent to be rightly utilized in public life in the United States, and not lost by want of appreciation in the maelstrom of cabarets, variety shows and operetta of the lowest form into which American girls are often forced to throw their musical fate, to the real degradation of their artistic ability. In losing their higher selves, to satisfy the tastes of the lower class of audiences, often,

alas! the birth of some possible great star becomes extinct.

### New Sonata to Be Played at Von Ende School of Music

Nicholas Garagusi, the young Italian violinist, will give a recital at the Von Ende School of Music on the evening of Feb. 4 when he will play a new manuscript Sonata in D Minor by Arthur H. Gutman, with the composer. His program includes Vieuxtemps's Fifth Concerto, and a group of shorter pieces.



No. 4: Entrance to the Conservatory. No. 5: Edgar Stillman-Kelley, head of the theory and composition department. No. 6: Minnie Tracey, head of the vocal and opera department

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